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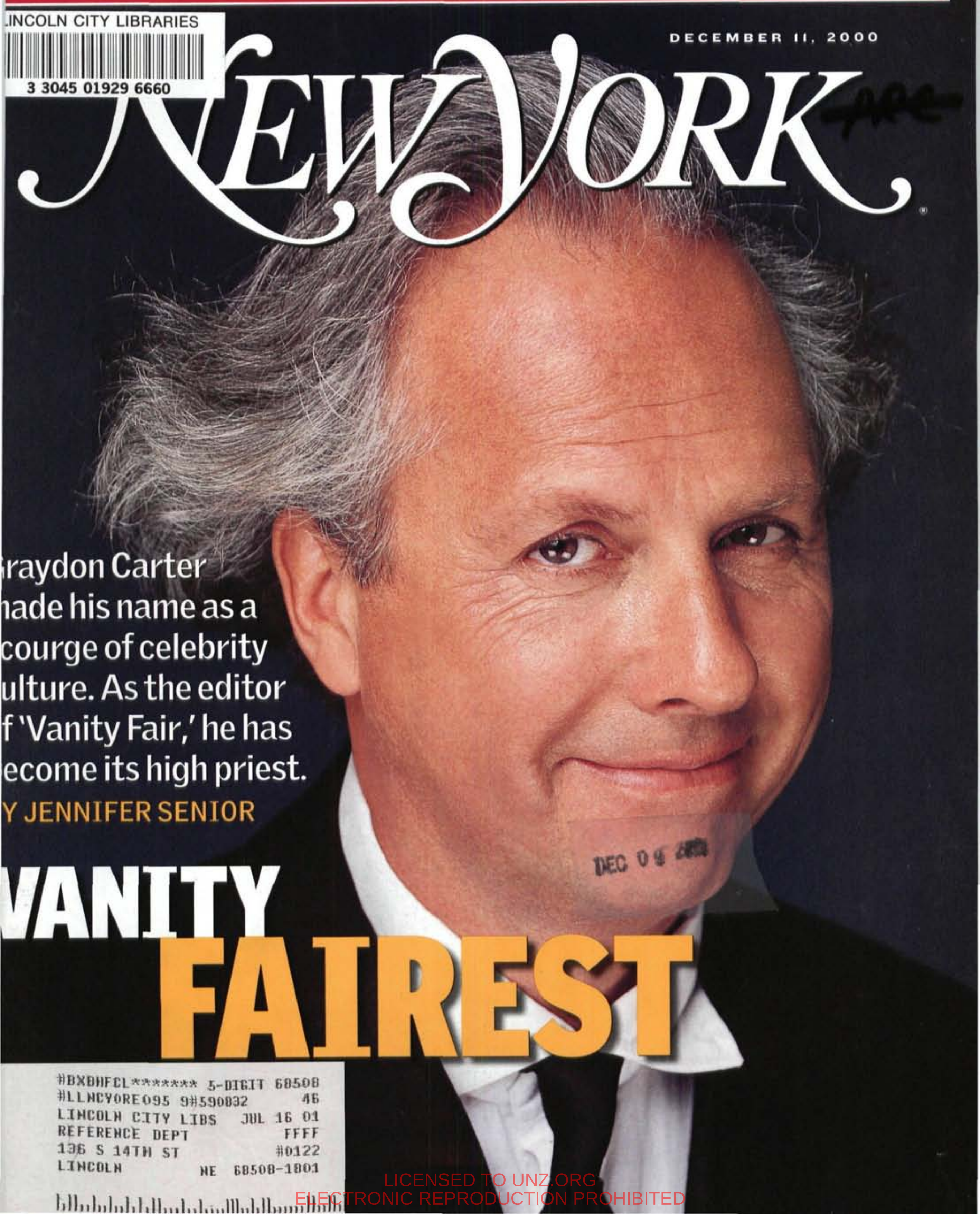

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nade his name as a
courge of celebrity
ulture. As the editor
f 'Vanity Fair,' he has
ecome its high priest.

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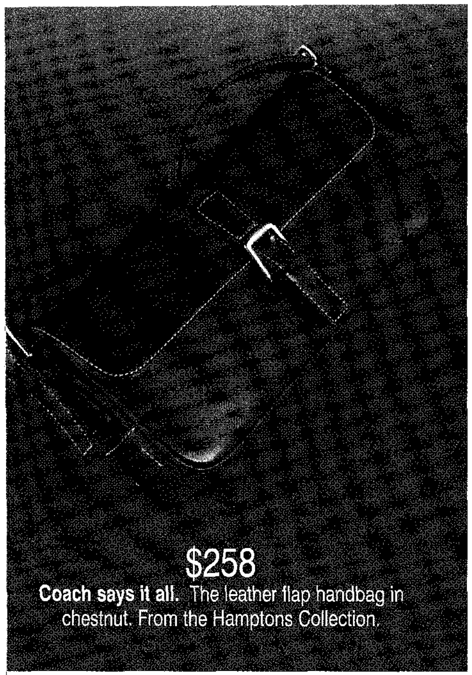

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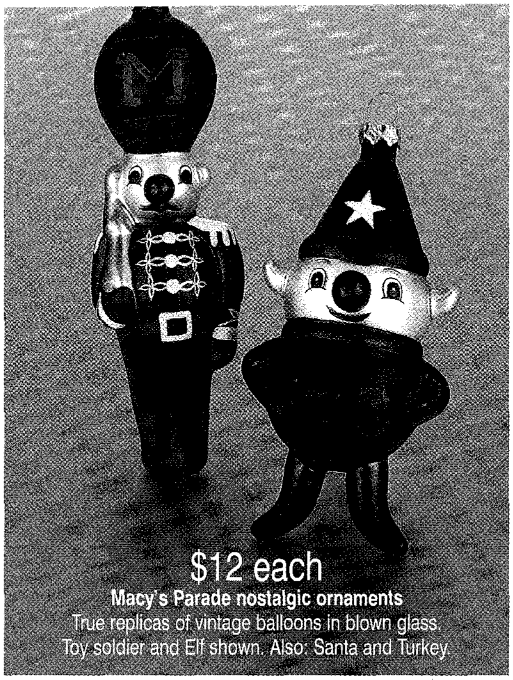

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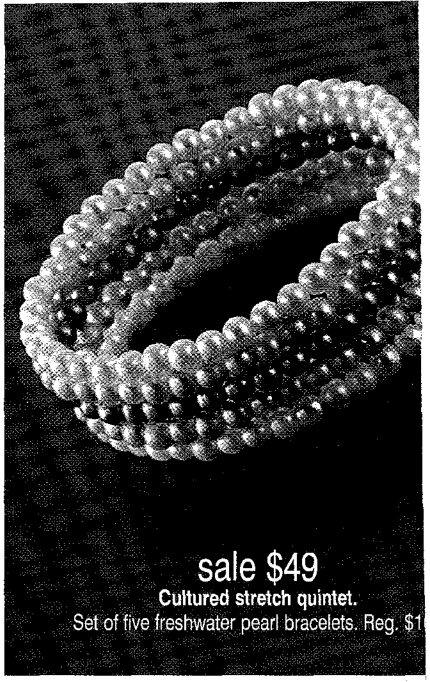

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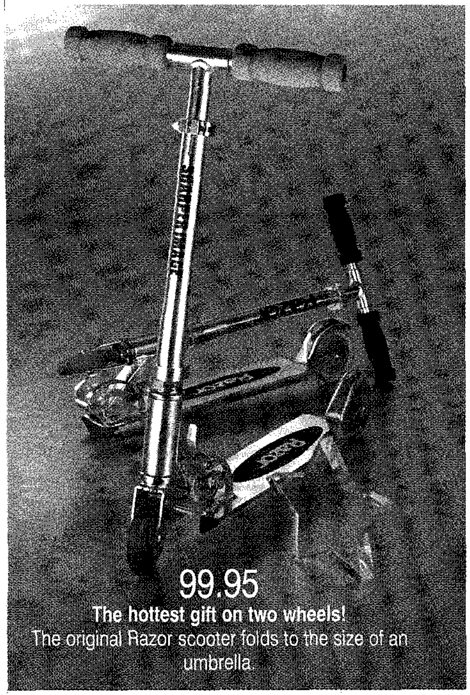

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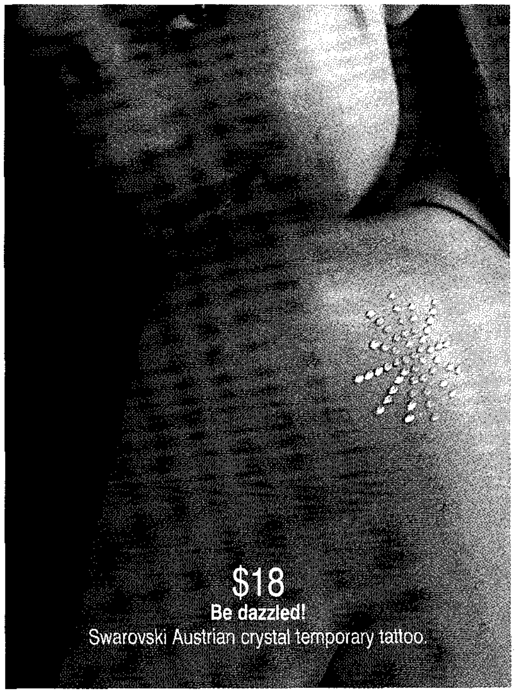

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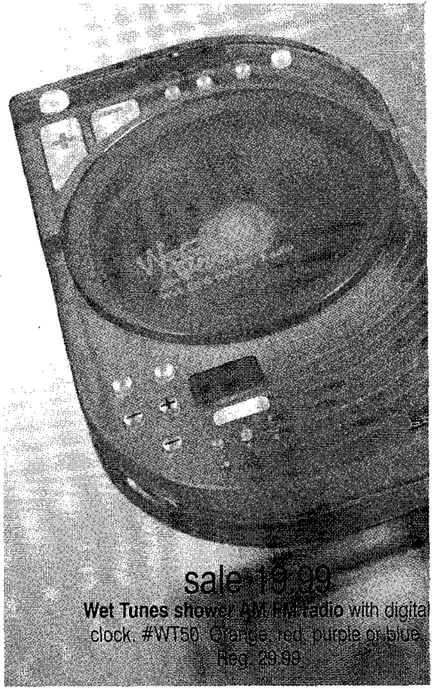

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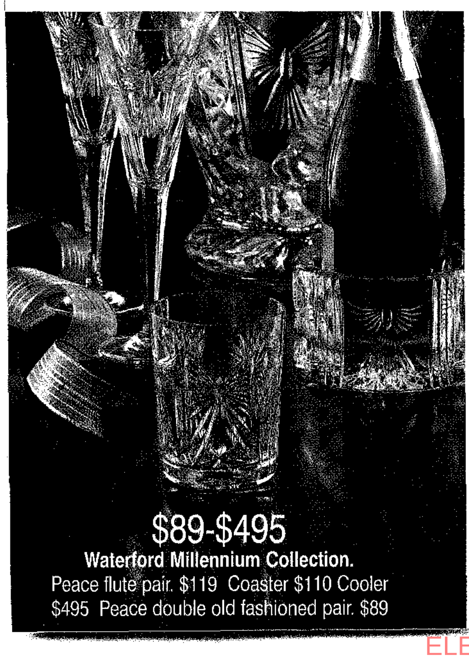

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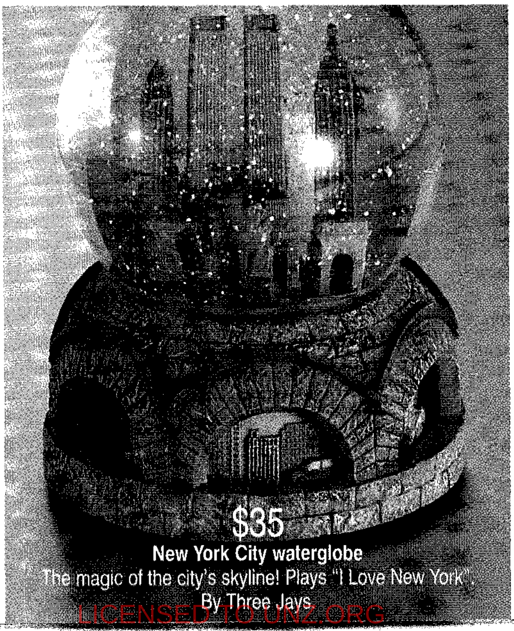

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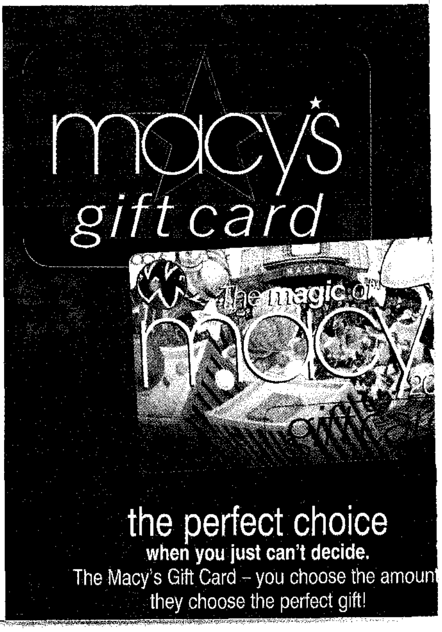

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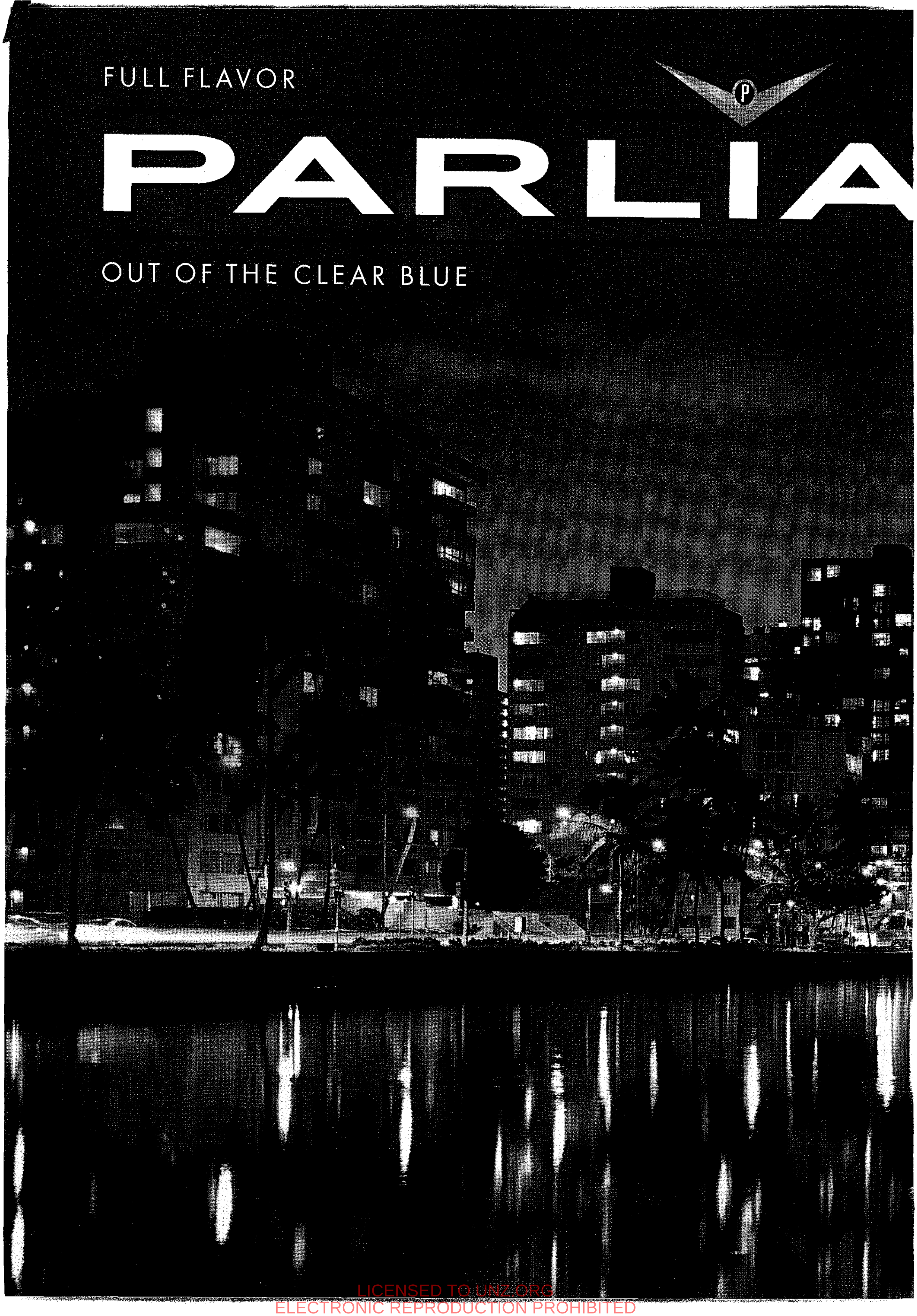
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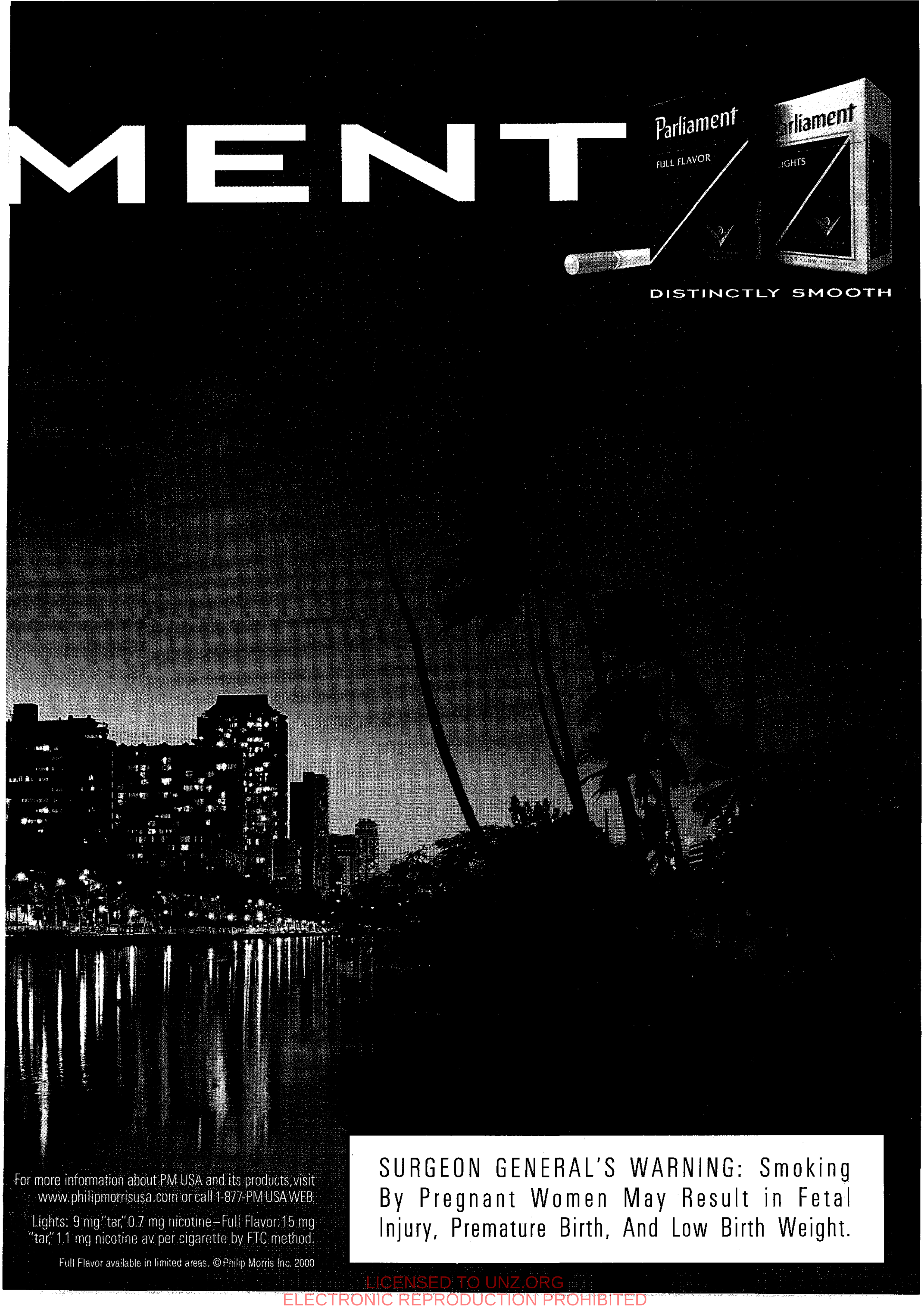
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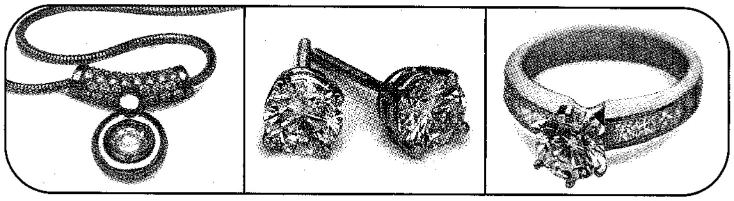

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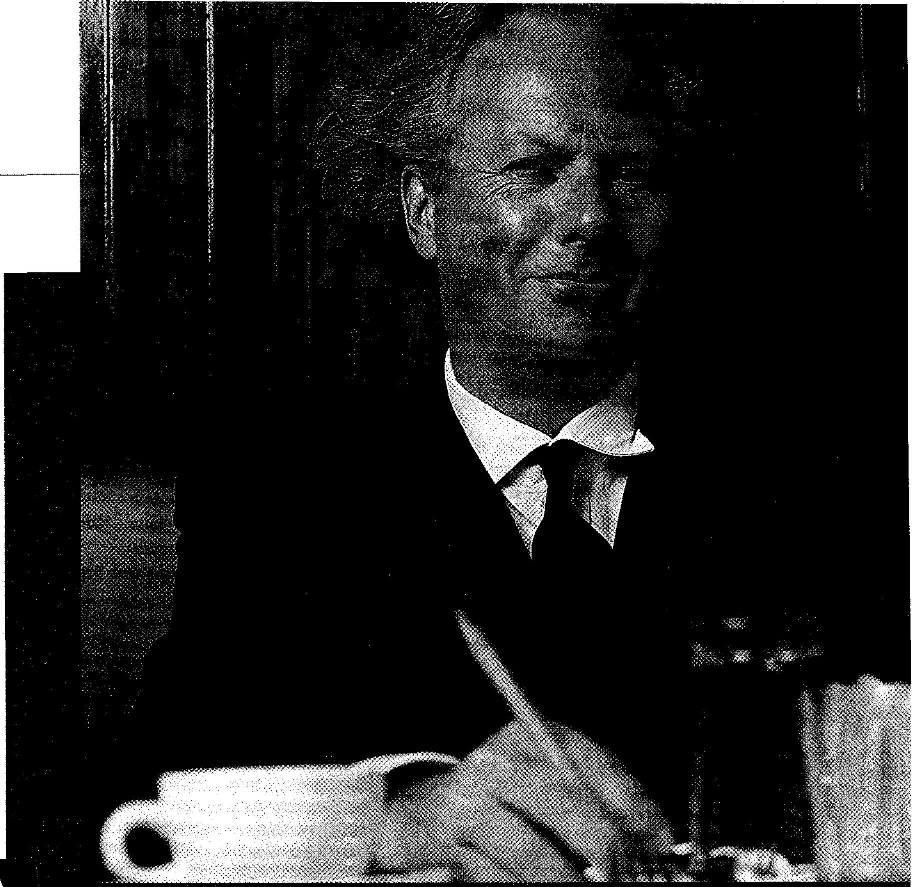

"He's a man who has decided to **create the world he dreams of,** and he has been more successful at it than anyone I've ever met.

—Jim Kelly, page 38

38 The Graydon Gatsby By Jennifer Senior

Some of *Vanity Fair* editor Graydon Carter's friends believe he's a figment of his own imagination—and some of them actually mean it in a *good* way. He's reinvented himself several times, from Canadian, Kerouac-reading college dropout to gleeful skewerer of the pompous and overrated as co-editor of *Spy* to Anglophile gatekeeper of the inner sanctum of American celebrity—and lunch date of the people he used to torment. Now, however, he's learning that the VIP room can get rather lonely.

46 Custom of the City By Victoria C. Rowan

A decorator's Rolodex contains much more than antiques dealers. The city has a profusion of artisans who'll do one-of-a-kind work on your home. A guide to the mural painters, fabric designers, upholsterers, sculptors, lighting designers, and others who'll help you realize your vision.

54 Split Decision By Robert Kolker

It took Korean-born Kay Lowinger nineteen years to work up the courage to leave her controlling husband, Lou, the prodigal son of a wealthy Borough Park family. And when she finally did, she took away little but her pride. However, spurred on by her adult children and supported by a long-ago promise, she sued for a de facto divorce settlement. The defendant? Her mother-in-law.

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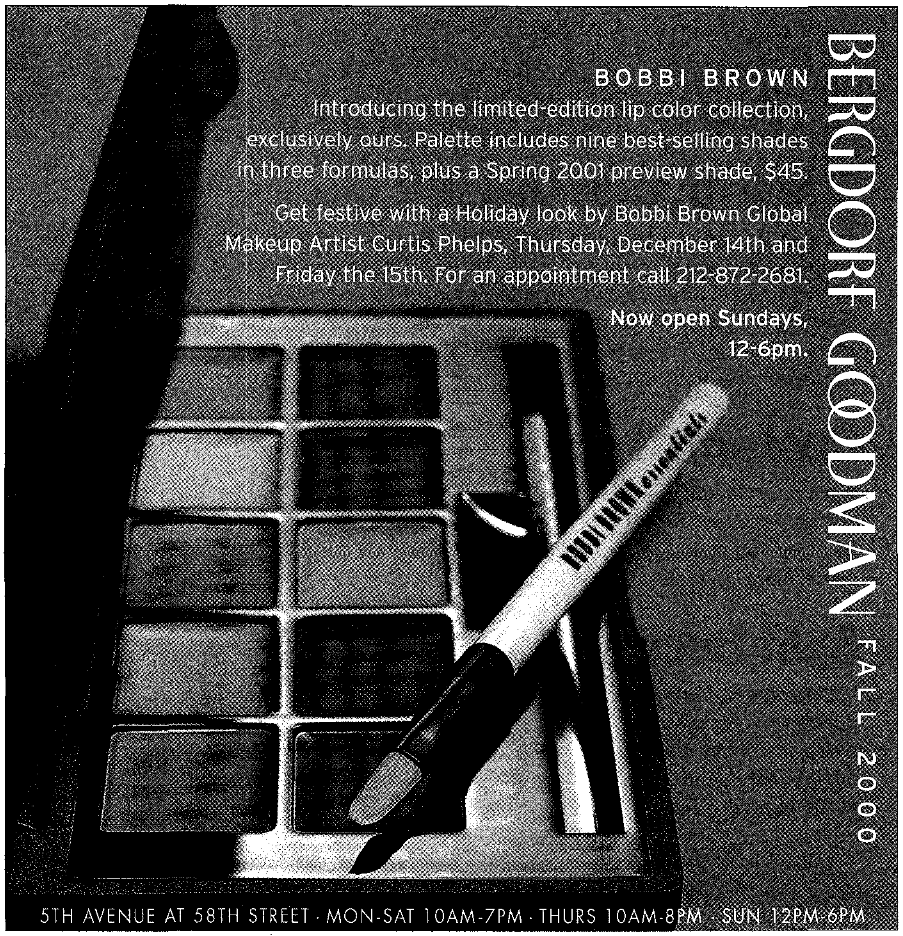

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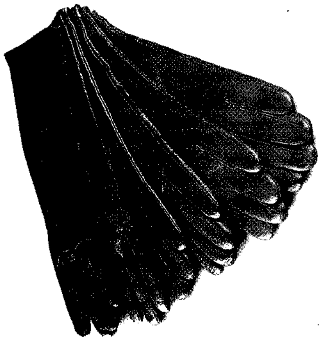

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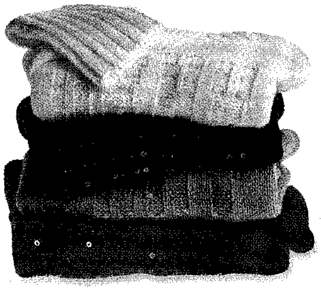

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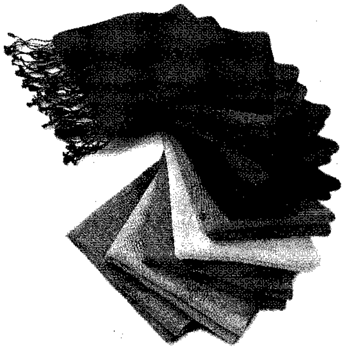

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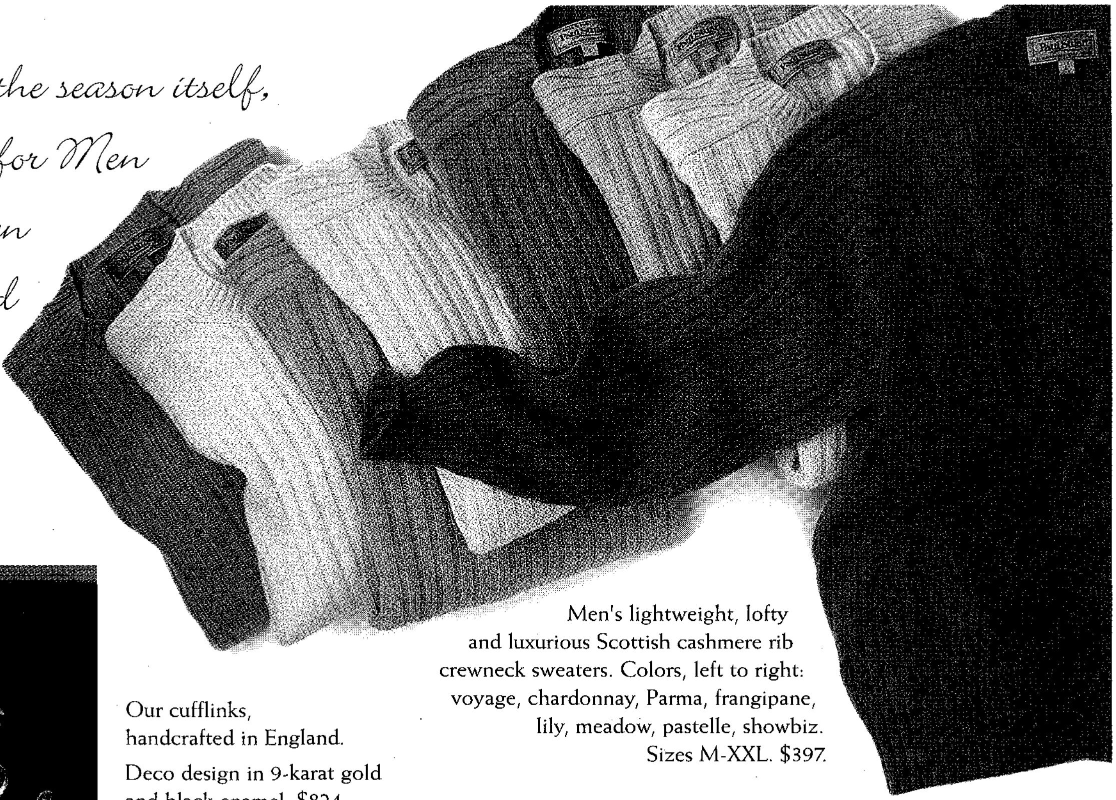

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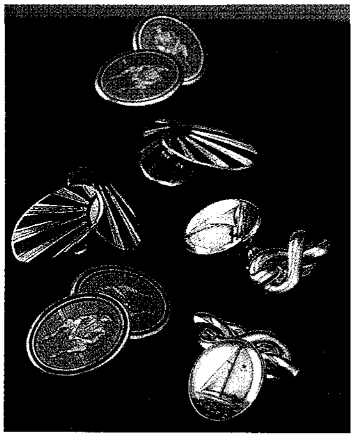

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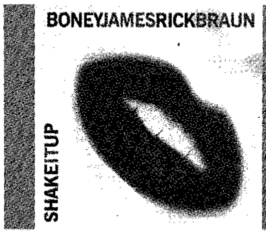

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Between the Lines

IT'S PROBABLY NOT GIVING AWAY trade secret to reveal that "Best Bets is among our readers' favorite features. In fact, it's at the core of ou identity as the original consume magazine—just as New York's spectacular array of shops is central t the experience of the city, a kind o ever-changing museum. For the pas two decades, Best Bets has been th bailiwick of Corky Pollan. Corky is patently, a woman of vast and eclectic connoisseurship: of toys, tableware, all manner of pottery, vases and other home objets as well a state-of-the-art electronics, stationery, binoculars, corkscrews, folding bicycles, etc. While these treasures were kept under lock and key the area around her cubicle ofter looked like a flower shop, since mos of the shops whose items she featured sent bouquets—they knew hov much weight her selections carriec with the city's shoppers. Corky ha left to take a job as the style czar o *Gourmet*—a position she's the first t occupy. We're sure her eye will serv her as well there as it did here.

When Corky announced she wa leaving, a long line of candidates eager to step into the breach formed instantly—since it's just about impossible to live in New York withou developing some major shopping expertise.

The person we finally settled on Rima Suqi, is a similarly gifted shopper, with an encyclopedic—a Corky Pollan-like—knowledge of the city's retail establishments, as well as its designers and artisans. She's worked at *Metropolitan Home* and freelanced for *The New York Times Magazine's* "Home Design" supplements. Being a prop stylist was a job she particularly enjoyed for its variety and its freedom. "This job is the only one I'd give up that life for," she says. We trust you'll enjoy her work as much as she does. ■

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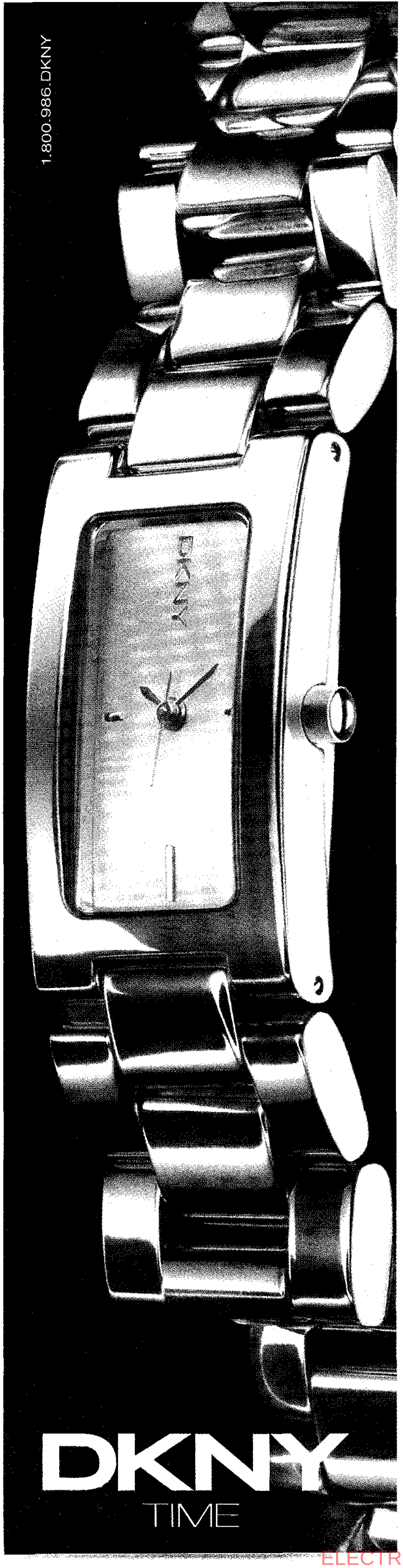

Letters

> "Here in the Midwest, we have the intelligence to comprehend complex issues."
> —Mary Ellen Woods

Chelsea's Curtain Call

Regarding the article "First Daughter's Voting Blunder" ["Intelligencer," by Beth Landman Keil and Ian Spiegelman, November 27]: By asking why Chelsea Clinton was so insistent in her determination to close the voting-booth curtain, your reporter blundered. Privacy is not the point. It is the opening of the curtain that automatically registers your vote after you have flicked your preferred levers on the voting machine. This, of course, cannot be done unless you first close the curtain, a procedure which has been in effect for many years. Your reporter, who has clearly never voted in New York, is hardly qualified to talk about confused Florida voters.

Bernard Sloan, WHITE PLAINS, N.Y.

Dogged Chow

I visited Mr. Chow recently and my evening ran very counter to Hal Rubenstein's review "Cooking Backward" ["Restaurants," October 23]. I thought the food was unique and delicious. Mr. Chow proved that Chinese food can be an upscale experience. Rubenstein used the review simply to be offensive—every paragraph ended pointlessly with a nasty sneer. He wasn't being informative, persuasive, or professional, but very plainly mean.

Virgil Chong, MANHATTAN

Mandatory Minimums

In "Print Media: It Ain't All Bad News" ["Salaries in the City," November 20], you incorrectly stated that reporters' salaries at the New York *Times* "are established by the Newspaper Guild." The Newspaper Guild negotiates base minimum salaries for its members, including reporters, photographers, copy editors, and advertising sales representatives as well as cafeteria workers, building-cleaning-service workers, clerks and news assistants. Minimums may vary depending on years of experience and our contract has language that encourages the publisher to give merit increases in excess of these minimums.

Lena Williams, MANHATTAN
TIMES-GUILD UNIT CHAIRPERSON

Heart Land

I "get" that the Koch-D'Amato dialogues are all about short, witty sounds signifying next to nothing, but still, I must comment on their attempt at wit concerning the absurdity of a "dead guy" winning in Missouri ["Gotham I'm Right, You're Wrong," November 20]. Here in the Midwest, we have the intelligence to comprehend complex issues. When Mel Carnahan died, it was too late for the ballots to be changed. And those Missourians who darkened the circle by his name did so for a number of reasons and were able to juggle several concepts at one time. We voted in honor of Mel Carnahan's memory; we voted for Jean Carnahan who had been named as his replacement should he win, and who has shown her intelligence to us for years as First Lady; and we voted to show our trust in the governor's word that he would appoint Jean Carnahan if the Democratic ticket won.

Mary Ellen Woods, ARMSTRONG, MO.

CORRECTION In the December 4 issue, we neglected to mention that Nigel Parry's book, *Sharp*, was being published by powerHouse Books and is now in bookstores. Also, in the December 4 "Best Bets," by Candace Walsh, the artist who designed the Moschino megadot tote was Richard Prince, not Peter Halley.

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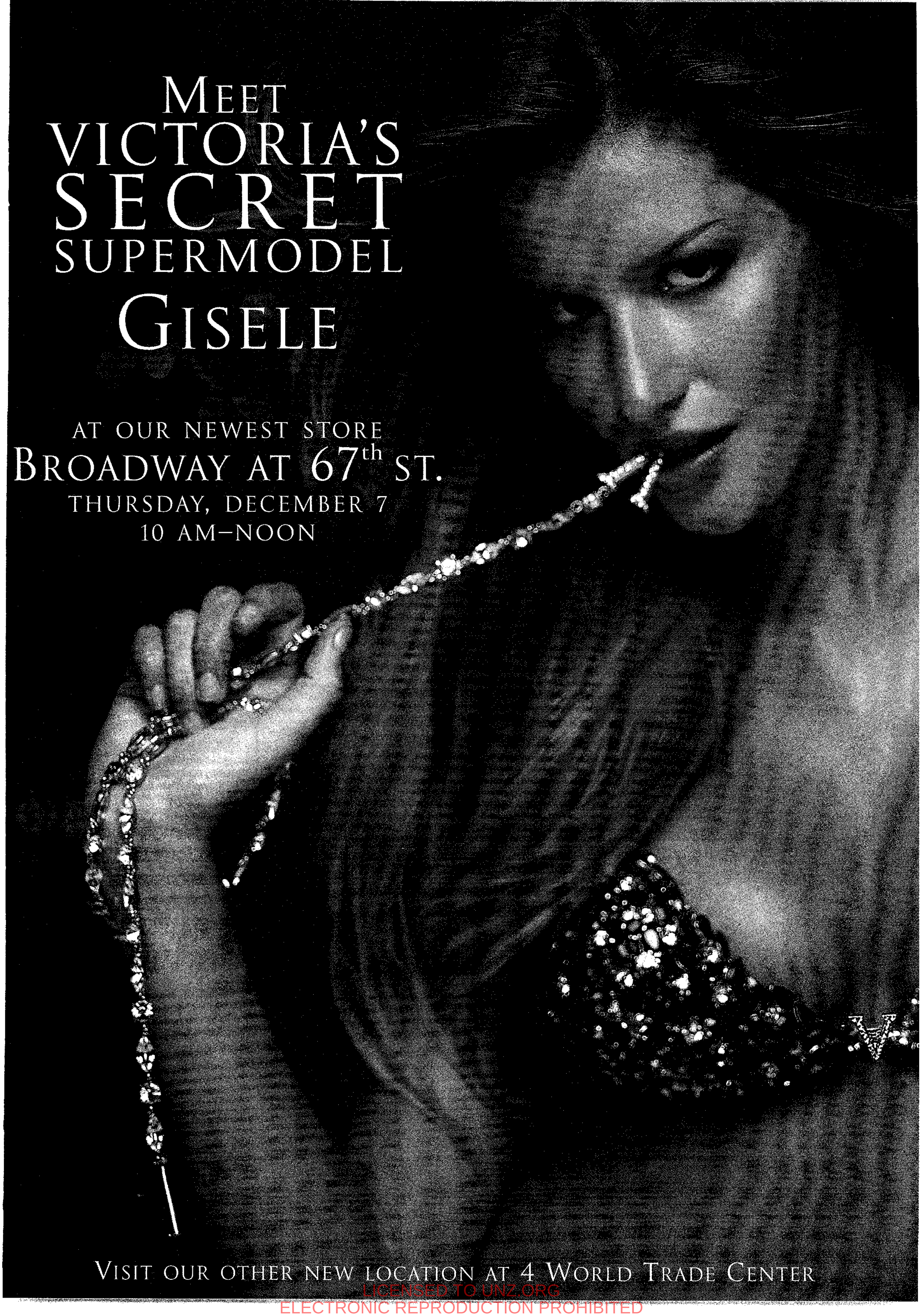

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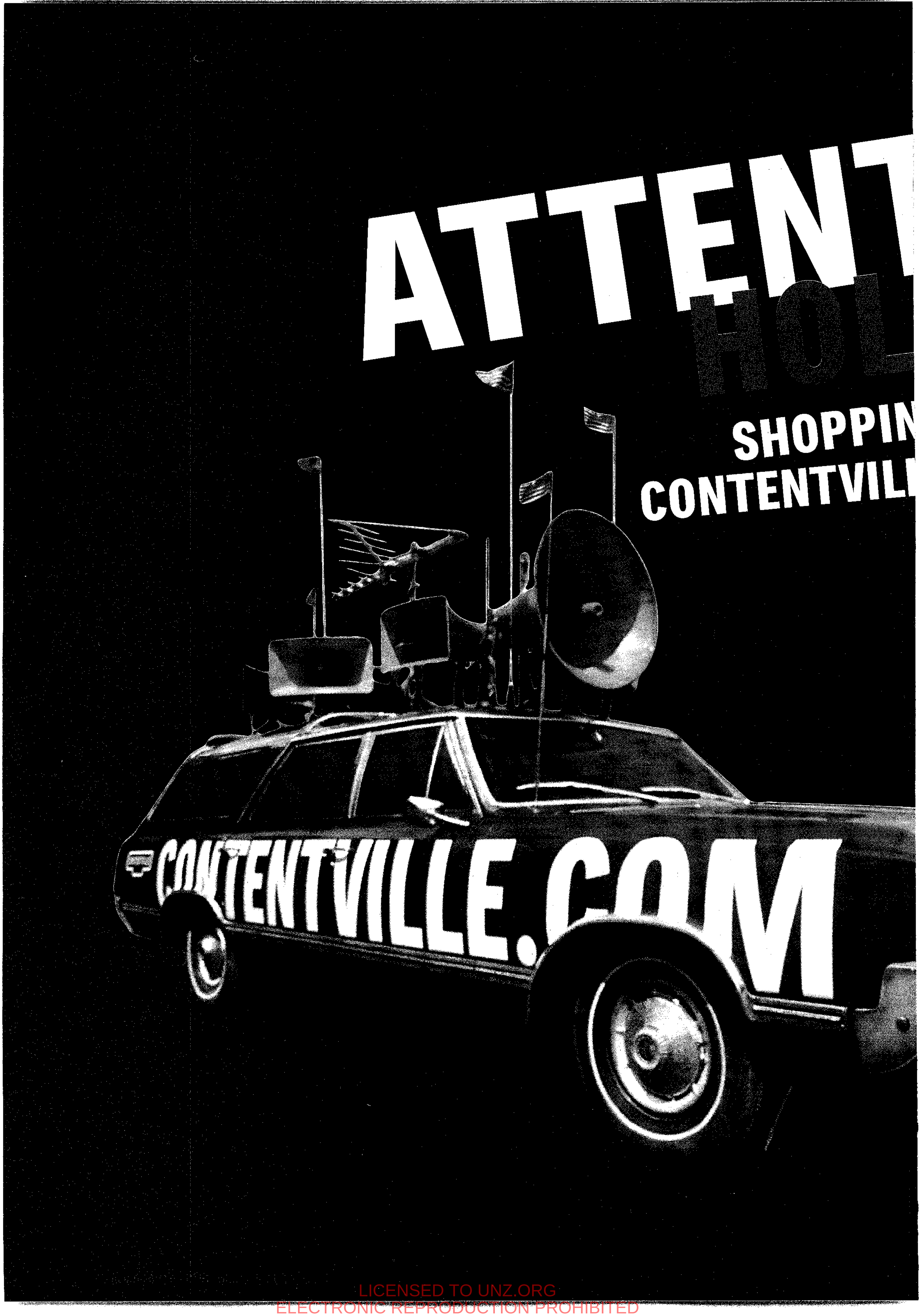
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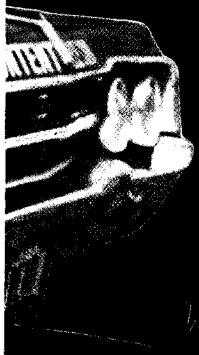

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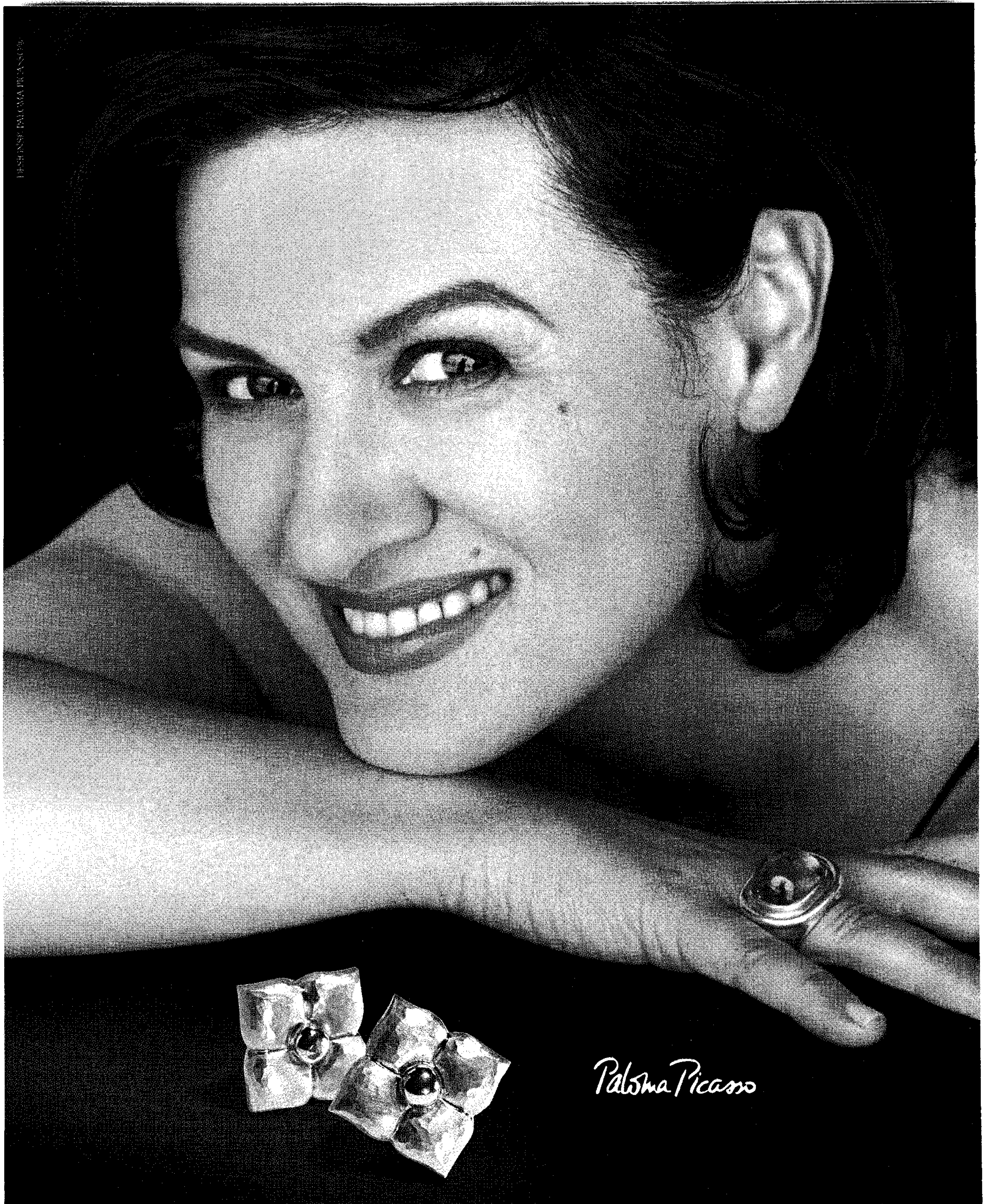
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Intelligencer

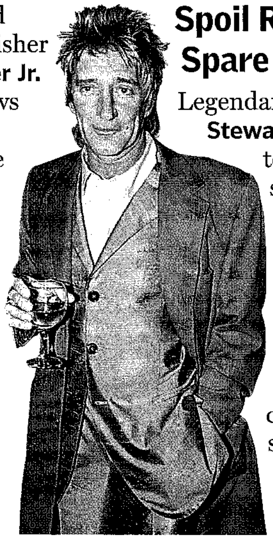
By Beth Landman Keil and Ian Spiegelman

Oreskes to take *Times* to the Tube

Plans for the New York *Times'* new television news show are proceeding at such a pace, the paper has already chosen the man to head up the venture. According to a publishing insider, Washington-bureau chief **Mike Oreskes** will be leaving his post to head the newspaper's foray into nightly news on PBS. Speculation about possible front men for the venture has raged since *Times* publisher **Arthur Sulzberger Jr.** described the news show at a conference this fall. The photogenic Oreskes, who's quite a dapper dresser, would definitely provide some leavening for **Jim Lehrer.** A *Times* spokesman said the paper had nothing official to announce at this time.

Bierenbaum's Truly a Lady Killer

Plastic surgeon turned convicted murderer **Robert Bierenbaum** may be facing twenty years to life for killing his first wife, Gail Katz, but the chicks still seem to dig him. At the doctor's sentencing hearing last week, his current wife—press-shy gynecologist **Janet Chollet**—sat in the courtroom holding hands with a pretty mystery woman, who turns out to be one of her husband's ex-girlfriends. **Sandy Schiff**, a Manhattan trial attorney who dated Bierenbaum for three years between Gail's 1985 disappearance and when Bierenbaum met Chollet in the early 1990s, says that Chollet "reached out to me" after the guilty verdict in September and that the two have become fast friends. "We both believe in his innocence," explains Schiff, who in September told *Vanity Fair* that she could vouch not only for Bob's innocence, but for his prowess in bed. "He's a very gentle, wonderful person," Schiff tells us, "and Janet's an extraordinary woman. This trial is an outrage." Schiff has visited Bierenbaum in prison, with Chollet's blessing, at least five times since the verdict and even picked out the shirt and tie he wore to his sentencing hearing. "I went to the Macy's at the Queens Mall," she says. "I think he looked great."



Spoil Rod—and Spare the Child

Legendary partyer **Rod Stewart** was uncharacteristically reclusive at a soirée thrown by **Nicolas Berggruen** at his estate in Miami over the Thanksgiving weekend. A fellow partygoer tells us that as celebs and scenesters mingled around the pool and grounds, Stewart sequestered himself in a room. It turns out the rocker was tuning in to *Politically Incorrect*, where his daughter **Kimberly** was making a guest appearance. Stewart, along with his girlfriend, **Penny Lancaster**, had trekked from Palm Beach down to Miami for a Cartier party at the Delano before arriving at Berggruen's bash with **Ben Affleck** and **Tori Spelling** in tow. Stewart's rep confirmed his daughter's appearance on the television show but did not comment on the rocker's mood. At the holiday season, it's nice to know that even a bon vivant like Stewart can focus on family matters.

Barbour Goes A-Fowl in *Jane Eyre*

To most of us, **James Barbour** is the somewhat imposing star of *Jane Eyre* on Broadway; to his fellow cast members, he is simply Chicken Boy. Barbour tells us director **John Caird** bestowed the nickname on him while they were developing the show in California. "I guess I was walking funny," says Barbour. "John saw me and called out, 'Hey, there goes Chicken Boy!' " The nickname stuck, and thanks to pranksters, the set was soon replete with fowl. In one instance, Barbour relates, "we had this chestnut tree onstage, and one day I walk out and there's this big chicken statue behind it." Eventually the hypercreative actors grew weary of the original moniker and began calling their leading man Gwen-

Sharon Stone's Active "Imagine"-ation

There was a lot of talk about cosmic connections with deceased music legends at last week's AMFAR event, and not everyone was amused by it. A source who attended the event tells us that honoree **Rosie O'Donnell** was slightly annoyed and less than impressed by event chair **Sharon Stone**'s at-the-podium musings about John Lennon. Stone recounted how she first heard the words to "Imagine" as a girl. Then, she continued, when she was 20 she felt John Lennon's "presence" and turned around to come face-to-face with him on the street. She then recited the last two lines of "Imagine" to the restless audience and proceeded with her speech, peppering it with quotes from the song. "Everyone thought it was really inappropriate. People were turning to each other with these bemused looks on their faces," says the source. Later in the ceremony, comedienne and event host **Kathy Griffin** poked fun at Stone, citing a chance encounter of her own: She felt Elvis's presence, turned around to see a glittery belt, recited lines from "Hound Dog," and proceeded to have sex with the King. O'Donnell's rep denies that Rosie was miffed by Stone's ramblings and tells us a good time was had by all.

Photographs: top, Patrick McMullan; bottom, Corbis Sygma.

Intelligencer

dolyn the Chicken. When auditions were held for the Broadway production, Barbour made up a résumé for Gwendolyn and sent it to the producers along with a photo of a chicken, demanding a tryout for his alter ego. "Of course," says Barbour, "there was no response." That was the last anyone heard from the feathered thespian until a few weeks ago, when tech rehearsals for the blockbuster Broadway debut began to wear on the cast's nerves. "I decided it was time for Gwendolyn to make an appearance," Barbour says. Sporting a six-foot-four-inch bird costume, Barbour burst into a rehearsal and performed what he calls "this chicken dance." We're sure it's exactly what Charlotte Brontë had in mind.

Monica Lewinsky: Selling Out for the Holidays

We knew everything would turn out just fine for **Monica Lewinsky**. In only three weeks, the entire stock of Lewinsky's holiday collection of handbags has sold out at Henri Bendel. With a month's worth of shopping days left until Christmas, however, the store has doubled its order for the Monica-designed purses, which go for $125 to $195. "It feels great," says Lewinsky. "Bendel's shoppers are so hip and savvy—having them buy my bags is really gratifying." It's certainly a feat, considering that Monica has no formal design training. "My creativity comes from an unhoned place," she explains, adding, "if *unhoned* is a word." Asked about her average workday, Monica told us she's usually "up at the crack of dawn," and that she's been spending a lot of time in the garment district. "It's a cool community," she says. "There doesn't seem to be a lot of politics involved, which is nice."

Steven Schragis's Mystery Number

Publishing magnate **Steven Schragis**'s roar is not quite as loud as it used to be. Though he once manned the helm of the now-defunct Carol Publishing Group, where he clashed with such scribes as **C. David Heymann** and **Monica Lewinsky**'s mom, **Marcia Lewis**, Schragis quietly took the title of marketing director at Cahners Publishing four months ago. Or did he? Calls to Schragis at Cahners were first met with "He's on the phone list, but his name is crossed off." Then we were told that he no longer worked for the company. When we were finally put through to his extension, we got a voice-mail message—and Schragis returned our call promptly, telling us that he's "keeping busy and feeling great" working for the company. A representative at Cahners told us that Schragis is in fact affiliated with the publishing firm on a consulting basis. Maybe he should work on updating its phone list.

Mothership Misdirection

The sixth Miami Zen Music Festival took place in Miami's Bicentennial Park last Saturday, but the music extravaganza wasn't as harmonious as the name would suggest. A source tells us that after performances by **Snoop Dogg** and Blues Traveler, Parliament and Funkadelic mastermind **George Clinton** took the main stage toward the end of the show. But the funkmaster went over his allotted time and ignored repeated requests to wrap up his act. **Perry Farrell** of Jane's Addiction and Porno for Pyros fame was scheduled to perform after Clinton, and festival staff had no other choice than to apologetically ask Farrell to take the smaller, second stage as time was running out. But while Farrell's career may no longer be ascending, he still knows how to behave like a rock star: He declined to perform on the dwarfish platform. As the Zen koan goes: When you can do nothing, what can you do?

Pras: Acting Is the Reality of Being

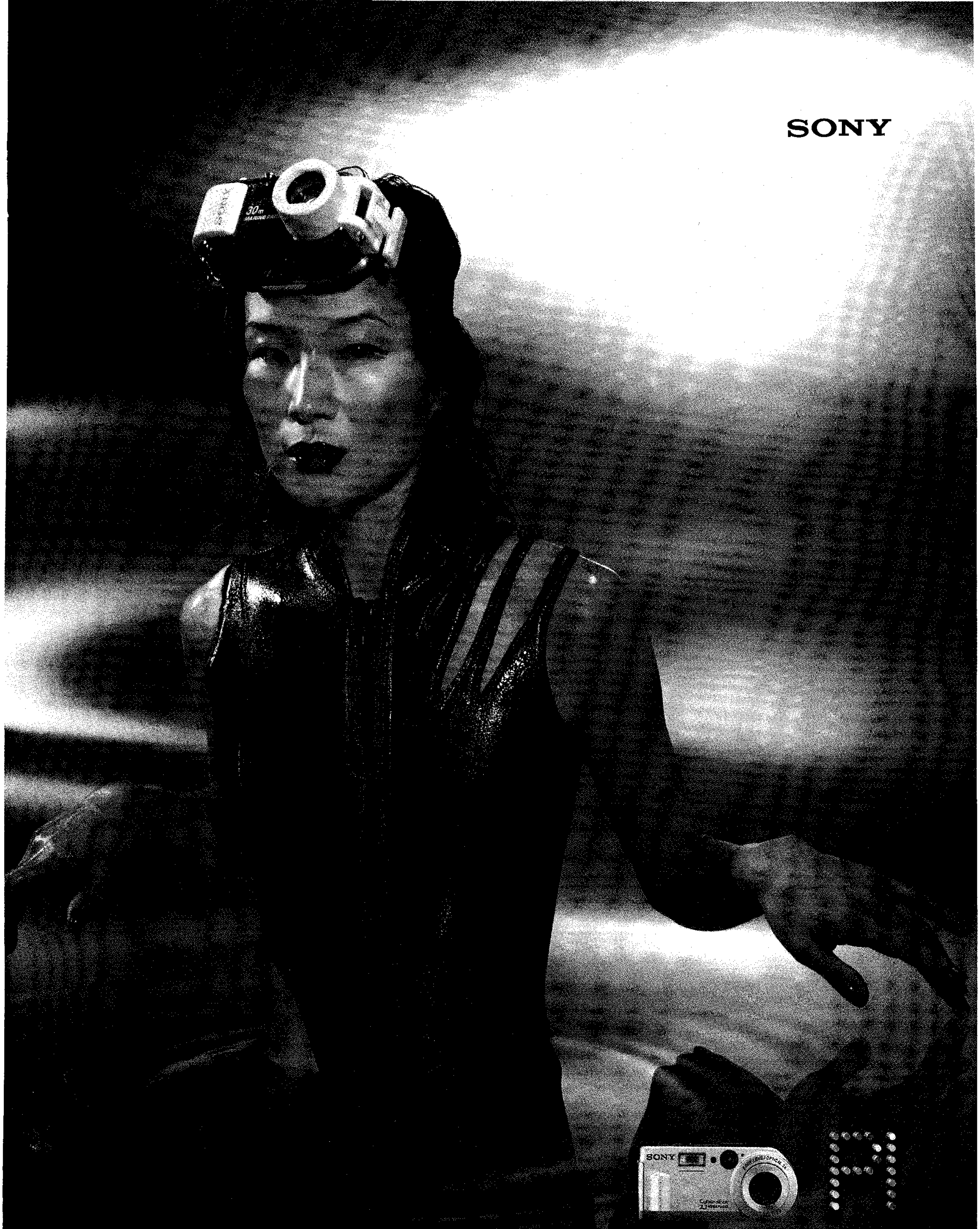
Rapper **Pras** recently completed his role in his fourth movie—a comedy called *Higher Ed*—but he's still not satisfied. When we ran into him the other night at the record-release party for **Jay-Z**'s *The Dynasty: Roc La Familia 2000*, Pras told us, "I want to do a real drama, something like *Schindler's List*, something with real in-depth acting, a real story." Maintaining the Holocaust theme, Pras named *Life Is Beautiful* as his favorite movie in recent years. Until that serious role comes along, though, the former Fugee has kept busy playing the straight man. In *Higher Ed*, he claimed, "I don't laugh at all." After a moment, the rapper recanted, saying, "I laugh here and there, but I try to maintain my composure." As do we.

Branson: My Mop Top Was a Flop

Billionaire balloon adventurer **Richard Branson** wasn't always the serious-minded, rational man he is today. When the Virgin king hosted a premiere party for the Miramax rerelease of *A Hard Day's Night* last week, we asked him about the first time he saw the groundbreaking flick. "I was 14," he recalled, "in this little village, Crawley, south of London. There were a lot of screaming kids, and I remember going back to school and ordering a Beatles wig, thinking that this was going to be the hippest thing that I could do." And how did the little venture turn out? "When the wig arrived, I realized it wasn't quite as hip as I thought it was going to be. In fact, it was one of the more embarrassing things I've done in my life." And we thought nothing could be more embarrassing than that ubiquitous photograph of him in a wedding dress.

Additional reporting by Paige Herman and Abbey Goodman.

Photographs: top, Andrea Renault/Globe Photos; bottom, Robin Platzer/Twin Images.



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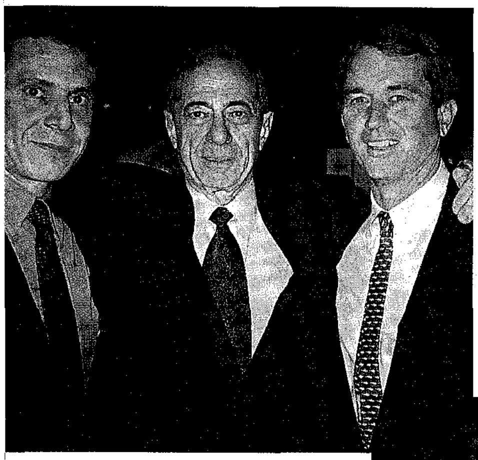
Scene

Andrew and Mario Cuomo with Bobby Kennedy Jr. at Lally Weymouth's party for Kerry Kennedy Cuomo's book, *Speak Truth to Power.*



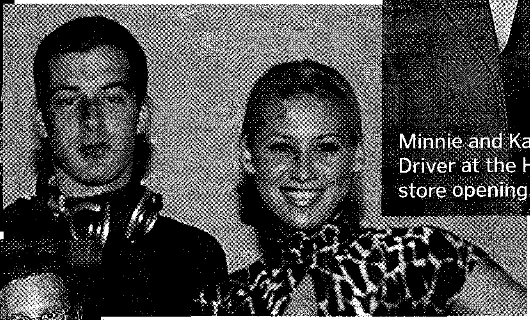
Mary Tyler Moore at the Waldorf-Astoria for the Promise Ball benefiting Juvenile Diabetes.

Christina Lessa and Marcia Kilgore at Makor.

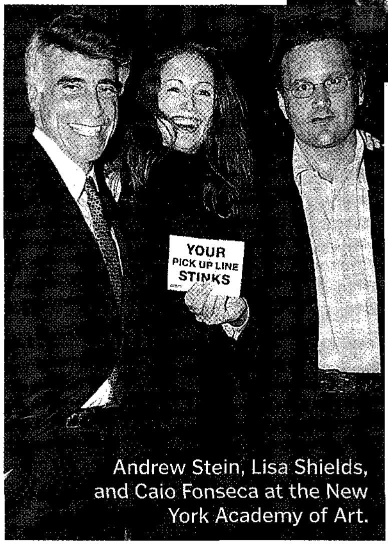
Lil' Kim, Roffredo Gaetani, and Ivana Trump at Cipriani 42nd Street.

Beverly Sills and P. Robert Tisch at the Hammerstein Ballroom for the New York City Partnership's annual gala.

Minnie and Kate Driver at the Hogan store opening.



Mark Ronson and Anna Kournikova at a party for Omega watches at the Metropolitan Pavilion.



Andrew Stein, Lisa Shields, and Caio Fonseca at the New York Academy of Art.

Margaret Russell, Cynthia Rowley, and Lori Sutherland at *Elle Decor*'s party benefiting the City Opera Thrift Store.

Going Once . . .

"You always have such a glow!" **Cynthia Rowley** said as she gazed at a radiant **Marcia Kilgore** at Makor on November 27. "And you," the Bliss-spa baroness answered, beaming at the designer, "always have the coolest clothes!" On the stage behind this mutual-admiration society stood a stack of goods waiting to be auctioned off for the Breast Cancer Fund and Silent Spring (another breast-cancer-research fund) in honor of the publication of **Christina Lessa**'s latest book, *Women to Women.* Auctioneer **Sylvia Weinstock** called in with the flu, so Lessa's dancer husband, **Owen Taylor**, took the stage and displayed a tiny rhinestone Judith Leiber bag. The bidding rose to $250. Kilgore, on her way out the door, sprinted back in. "Five hundred dollars!" she shouted, and stuck around just long enough to win. AMY LAROCCA

Going Twice . . .

The crowd that flooded Cipriani's 42nd Street on November 28 was bent on spending a little more, but the cause was just as worthy: Loro Piana and Ferrari were hosting a dinner and auction to raise cash for the Callisto Fellowship for Neuropsychiatric Disorders. **Donald Trump**, with **Melania Knauss** glued to his arm, exchanged crisp pleasantries with ex-wife **Ivana**, who arrived with Italian beau **Roffredo Gaetani** on her own arm. CNNfn anchor **Tony Guida** took the podium as auctioneer and persuaded one bidder to dole out $65,000 for a chinchilla blanket. "I go through depression all the time," revealed **Lil' Kim**, "so I know about the cause." Then, as a platinum 360 F1 Modena came on the block, she proposed one possible course of treatment: "I'm a huge fan of Ferrari—maybe I'll add one to my collection." DAVID AMSDEN

Photographs by Patrick McMullan

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Madonna releases her New Album, "Music" to the world on Tuesday, September 19th. Read our Review of her new album, catch up on the Rolling Stone Photo Gallery of Madonna Covers. As always, she's sure to grab the media spotlight.

Hutchence's Mother Vows to Gain Custody of Child
Following death of Yates, Hutchence's family tries to get custody of child

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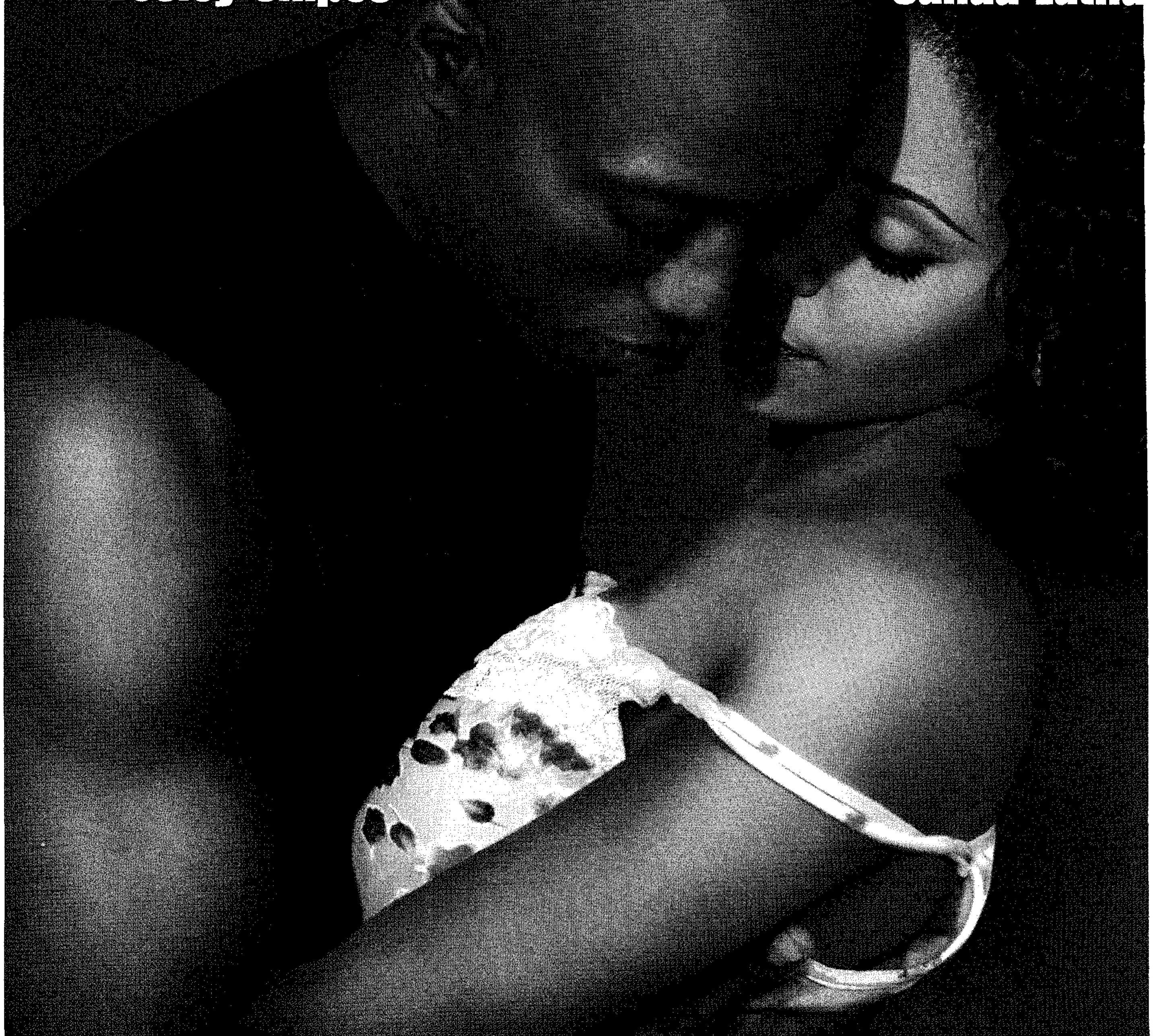

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I should have been born in New York, man, I should have been born in the Village! That's where I belong!—John Lennon

GOTHAM

Edited by Jessica Lustig

The Televangelist

FirstMark Communications founder Lynn Forester thinks that reports of tech's death are greatly exaggerated—and she's sure enough to bet an IPO on it.

By Laurie Sandell

It's not a good time for start-ups. Coffers are empty, stocks have plummeted, and once-cocky investors are returning to Wall Street on hands and knees. But Lynn Forester, the 46-year-old co-chairman of FirstMark Communications Europe, which she founded in 1998, is just going about her business—namely, conquering Europe. "We've got Germany, France, Spain, Switzerland, Luxembourg, Portugal, and Finland," she says serenely in her offices above Barneys, flipping through flow charts for the businesses she brings broadband to.

It is 7 P.M. on a Friday night, and Forester, dressed in a black pinstripe suit, has just delivered a keynote speech at the U.N. on "Adding Values in the Digital Era." Now she simply wants to return to her apartment in the posh River House on the Upper East Side before jetting off to London, where she spends half the year. Sinking into a leather chair, she bids her assistant good-night. "She saves my life," Forester says with a little sigh. Then she briskly switches gears, back to the calm, confident speaker of an hour ago who brought at least one audience member to tears with her call for "universal literacy." If anyone can explain how high-speed Internet access can change your life, it's Forester. "It's probably too early to say this now," she says, her blue eyes fixed on a point in the distance. "But someday, I'd love to say that broadband is a human right."

Forester's bets have paid off before. As a Pomona College graduate in 1976, she became the first employee of Daniel Patrick Moynihan's Senate campaign when she boldly approached him at the Democratic state convention and asked if she could follow him around to snap photos for his admirers. The first company she owned, a small Puerto Rico–based cellular business called TPI, tripled in size and revenue every nine months until she sold it for nearly $100 million in 1995. In the early nineties, Forester filed applications for unused wireless frequencies in four major American cities, then sold them to Teligent in 1997 for more than $100 million in stocks and cash.

Today Forester ranks No. 4 on Fortune magazine's list of the "50 Most Powerful Women in Business" in Europe. Her personal net worth is estimated

Talking Points

A Dealmaking Tale of Staggering Hubris

Hollywood has been buzzing about the movie deal for *A Heartbreaking Work of Staggering Genius*. New Line Cinema paid Dave Eggers $2 million for his best-seller and gave him approval over screenwriter, producer, and even director. "It's unprecedented for a first-timer, and almost unprecedented in the lit world at large," says Amy Schiffman, vice-president of literary properties at the Gersh Agency. "But I think he deserves it." One studio executive notes that John Grisham got casting approval for *A Time to Kill*, but only "because he already had a track record." And Eggers's reputation as a fierce defender of his book—he's already fired his literary agent, as well as a pair of film agents from UTA—precedes him. "If Eggers has that much creative control," the executive continues, "he could hold up the project forever."

Hot-Button Issue

Those hanging chads have been a boon to UniLect Corporation, of Dublin, California, which makes electronic-touch-screen voting booths. National sales manager Jim Minor re-

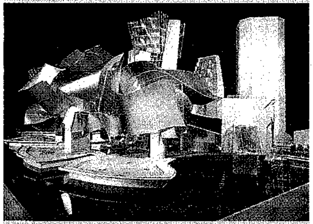
Photographs: left, Pak Fung Wong; right, AP Wide World.

Talking Points

ports "many inquiries" since Election Day, as well as "a lot of calls from people who want to invest." UniLect's machines, he adds, take about three minutes to recount a precinct, and Palm Beach County could have been polished off in "six hours, probably." The system is certified in eleven states, not including New York . . . or Florida. "Let's say we *will* be," says Minor.

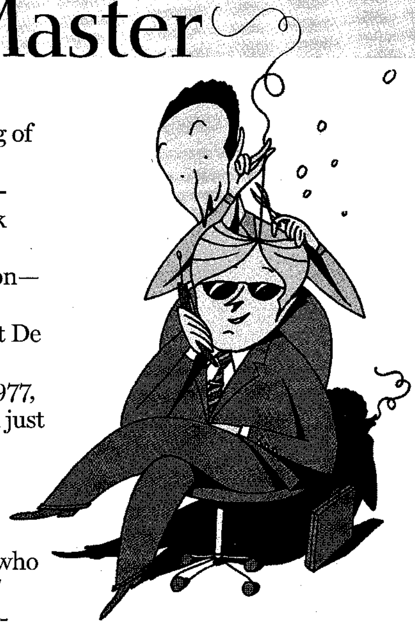
Titanium Vs. Tsunami

Given that the polar ice caps are melting, is it really a good idea to build a $678 million repository for priceless art on stilts above the East River? Princeton geosciences professor S. George Philander, author of *Is the Temperature Rising?*, has some good news—he doesn't expect the new Guggenheim to end up underwater. But "severe storm conditions and floods . . . will become more frequent over the course of several decades," so the thing had better be waterproof. Bruce Brodoff of the Economic Development Corporation, which manages the piers, says that they're "just starting to assess the environmental impact of the building," including examining "slosh maps" that record tide levels during storms.



Male Vanity

Head Master



"I call him the king of hair," says Joe Armstrong, vice-president of Talk Media. "I've only had a haircut by one other person—when I was stranded in California." When Laurent De Louya opened La Boite a Coupe on 55th Street in 1977, it happened to be situated just steps from the William Morris Agency. From this prime placement grew a client list of entertainment and finance figures who keep referring fellow *Wall Street Journal*–profile subjects, as in that Wella Balsam commercial.

Owen Laster, worldwide head of literary operations at William Morris, says that De Louya is "very creative." "Anyone who could make sense of my bouffant is a master," says Gary Ginsberg, News Corp's head of corporate communications. "I have very fine hair," explains Steve Scheffer, president of film programming at HBO, where practically everyone from the president on down does time in De Louya's chair. "I never could get it to do anything. I'd have to plaster something on it because if it got loose it would fly all over the place. Laurent fixed it!" "We got rid of my part," reports twelve-year client Ed Kosner, editor-in-chief of the *Daily News*. Not everyone is as amenable to De Louya's alterations. Peter Martins, head of the New York City Ballet, "likes to keep it long and I want to keep it short," says De Louya. "But I'm pretty convincing."

He's also a "consigliere," as *Daily News* columnist Michael Kramer puts it, one who encourages networking in his shop. "Laurent stood between me and the next chair," recalls Jerry Goodman, CEO and chairman of Adam Smith Global Television, "and said, 'You two should know each other.' It was David Mamet. We discussed the use of language in *Adam Smith's Money World* and *American Buffalo*." "Laurent is the most important Jewish hairstylist in the entertainment industry," confirms HBO's Scheffer. "He is to me what Sydney Guilaroff was to Clark Gable and the other MGM stars."

SARAH BERNARD

THE TELEVANGELIST

continued from page 23

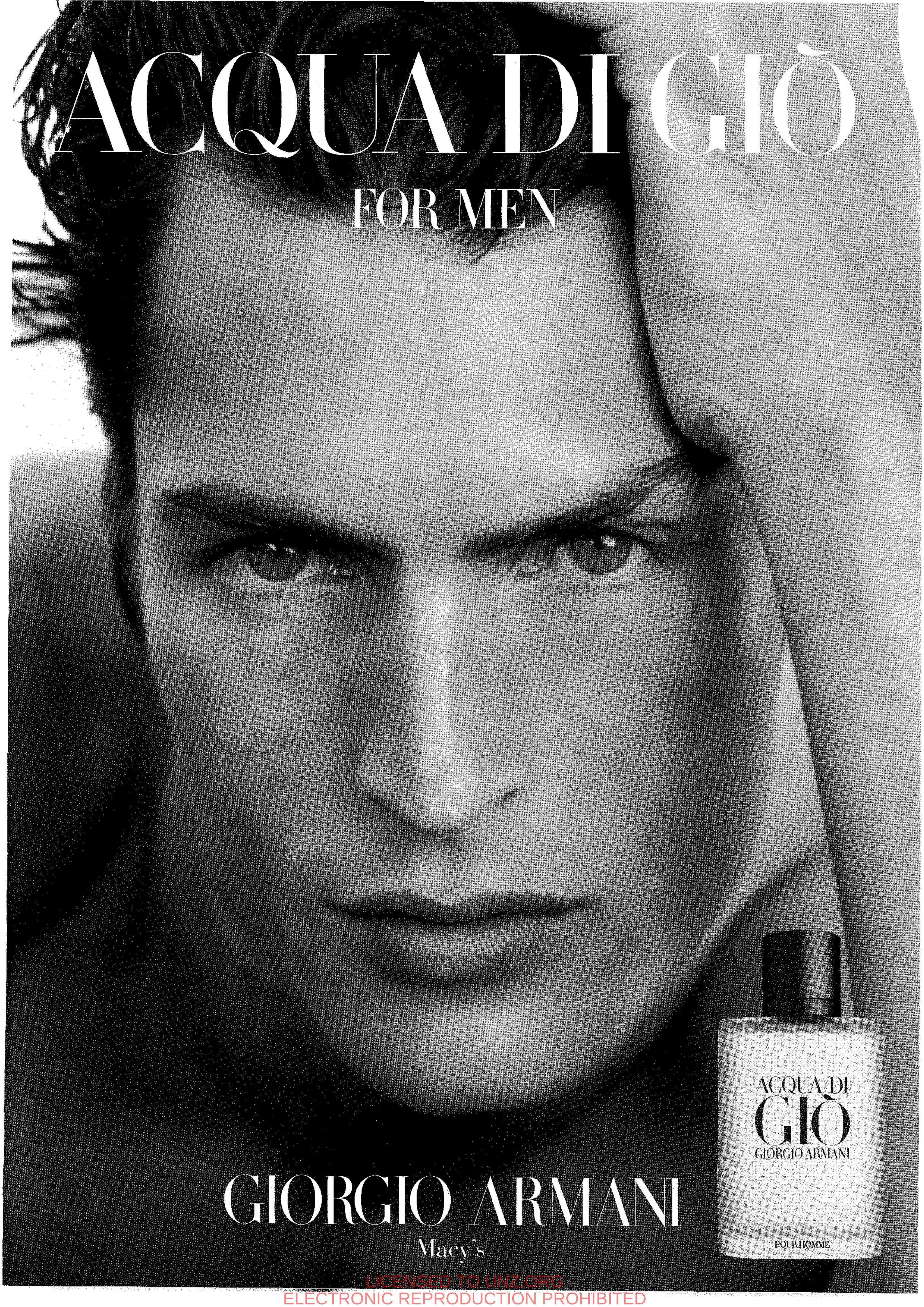
to be more than $100 million. With her co-chairman, Michael Price, she has just raised $1 billion in private capital—the biggest deal of its kind, ever, in Europe. And in August, she quietly filed for an IPO with the SEC. She expects to launch it in the next six months.

The woman who counts Bill and Hillary among her closest friends (they vacation together on Martha's Vineyard), is the ex-wife of Andy Stein, just married Sir Evelyn de Rothschild last week, and has thrown birthday parties for Prince Andrew bristles at the notion that her success has come from her society ties: "When I was building this business, no one knew who I was married to, or where I was partying."

"I don't remember how we met," says Henry Kissinger. "She was just suddenly in my life." Telecoms tycoon John Kluge, who became the richest man in America in the mid-eighties by investing in cellular when no one believed in it, met Forester when Stein was running for mayor; Kluge became her mentor and promptly set the 29-year-old lawyer to work buying up cellular companies across the U.S. for him. Nathan Myhrvold, Vernon Jordan, and Kissinger all agreed to serve on FirstMark's board of directors. "It is less painful to do what she wants than to resist her," Kissinger explains. Then he stops and corrects himself: "She is also very charming, so perhaps *painful* is the wrong word."

Forester hasn't been able to charm her way back into the U.S., however, since signing a non-compete agreement with Teligent in 1998. (Filing with the SEC does not violate the terms of the deal.) But you get the sense that a limited dominion won't satisfy her for long: "I believe," she says, with the persuasiveness Kissinger finds so irresistible, "that we are creating a new world."

Photograph by David Heald. Illustration by Ingo Fast.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POUR HOMME

Talking Points

Hue and Eye

Oxford scientists have labeled a 57-year-old woman a "tetrachromat," meaning that her eyes, besides perceiving red, green, and blue like the average human's, also see *a fourth basic color*—one between red and green. "Oh, everyone knows my color vision is different," she told *Red Herring.* "People will think things match, but I can see they don't." Bloomingdale's Kal Ruttenstein would hire a mutant in a moment: "They would be like the 'noses' in the fragrance business, who can smell things that no one else can and come up with great new fragrances." But designer Patricia Field doesn't envision it. "Really, if they have this special vision, it's fine and dandy for them, but if we can't see it, what's the point? If I can't see it, what am I going to do? Just listen blindly?"

Relapse

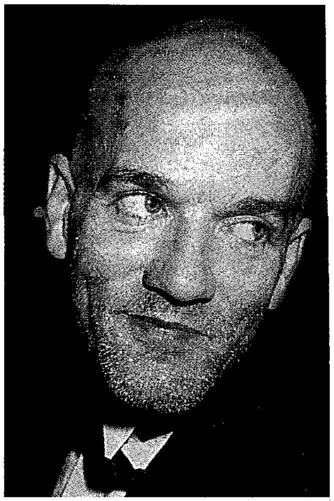
The Hazelden rehab clinic's annual fund-raiser, held Tuesday at the Waldorf-Astoria, was by all accounts anything but a sober affair. Total bar tab: $11,000. "That was for beverages," says the evening's event planner. "Because it was a Hazelden event, we served a significantly smaller amount of alcohol. At the tables, there was sparkling water and juices and things like that as well." Maybe they were using them for mixers.

Film

Studio Musician

Michael Stipe has spent the past several weeks mixing an R.E.M. album in South Beach and firing off heady dispatches to his band's Website from the front lines of the vote recounts ("We are in the eye, and everyone is looking in our direction"). He also, this week, is releasing a feature film—part of a sideline that's made music something of a fallback for him.

The spindly front man is now a bi-coastal mogul-auteur, running two movie companies with wildly different yet equally Stipean sensibilities. In L.A., Single Cell has produced *Being John Malkovich* and *Velvet Goldmine.* In New York, C-Hundred has put out *American Movie* and now *Spring Forward,* directed by first-timer Tom Gilroy, about two Connecticut Parks Department workers (Ned Beatty, Liev Schreiber) who muse about karma, personal growth, homosexuality, and the Dalai Lama—in short, the kinds of things that Michael Stipe muses about. "Michael's really influential," admits Jim McKay, Stipe's partner in C-Hundred and director of the Sundance hit *Girls Town.* "But maybe we're influential on him as well."



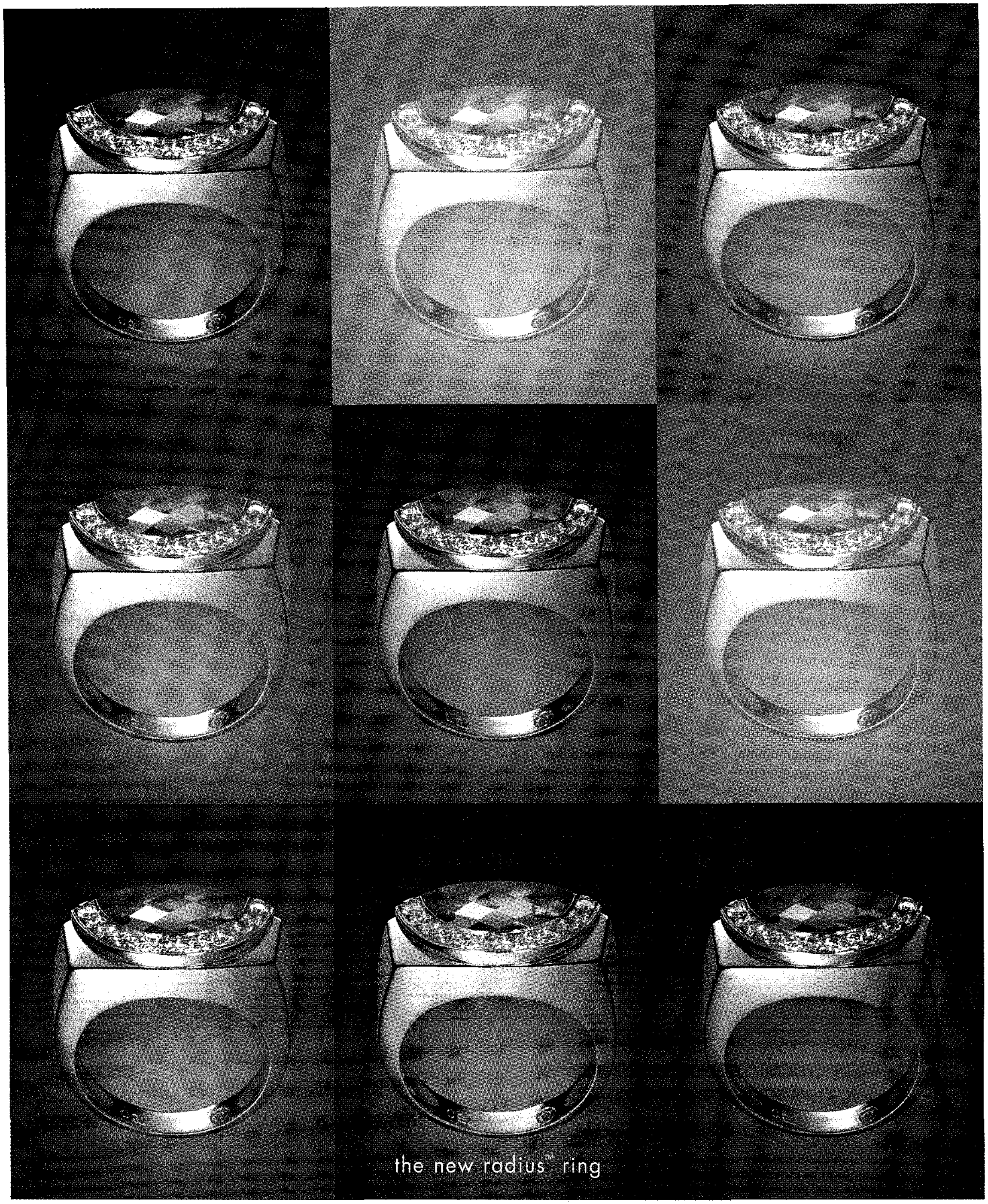
Stipe met Gilroy and McKay in the early eighties, when they championed his then unknown band on their Boston College radio show. "We've always been kind of handshake-oriented; we have an open-refrigerator policy," says McKay. It's paid off. Single Cell and C-Hundred share a first-look deal with MGM and a $3 million cash infusion from RSUB, an offshoot of Internet company Razorfish. The deal may make Stipe the only brick-and-mortar executive to have wrangled money from a new-media company and not the other way around.

C-Hundred's next movie is *Our Song,* directed by McKay, about three Crown Heights girls in a marching band. "It's a slice-of-life film," McKay says, "about nothing and everything happening to them over two weeks." Holed up in Florida, Stipe probably can relate. ROBERT KOLKER

Legal Code

Bonus Question

In an annual rite, some of New York's most overcompensated entry-level employees clutch their swivel chairs in anticipation of their year-end bonuses. As soon as they are announced, the numbers are posted on sites like greedyassociates.com and printed in *The New York Law Journal.* This year's numbers are stunning: $40,000 for first-year associates, bringing total compensation for newly hired lawyers to a record citywide average of $165,000. "It makes me vomit," says one first-year associate. "I don't even deserve it." Just a few years ago, bonuses consisted of a small, merit-based amount that was only a fraction of total compensation. Then, in 1997, firms began to tack on extra "boom year" bonuses of $10,000 or more, reflecting the raging market for legal services. Now, for the first time, many firms are no longer distinguishing the two sums, instead folding both into one package. But if times turn tougher, will law firms, like investment banks, cut bonuses? In the late eighties and early nineties, firms folded, froze salaries, and laid off lawyers. But bonuses were safe then, and now, having tossed the "boom-year" tag, firms seem to have left themselves no recourse: "They'll *never* cut bonuses," says one mid-level associate. "They never have." CAMERON STRACHER



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Co-op Killers

Can Manhattan's storied co-ops keep the faith against crusaders trying to convert them to condos?

There are barbarians at the gates of Manhattan's co-op class system, crusaders trying to convince co-ops to convert to condominium status. Jack Boyajian, the president of New Jersey–based ROA Hutton, prophesies, "It's a trend that could ultimately spell the demise of the co-op." Big talk, but co-ops in Washington and Jersey have already fallen.

We're certainly an attractive target. New York is the biggest co-op market in the country, and less than 10 percent of Manhattan's housing is currently condo. Two buildings, 401 East 89th Street (pictured) and 30 West 90th Street, de-co-oped in the past two years—albeit only after running into financial problems. Condos usually sell for more, because they're less encumbered by regulations. "One day, the real-estate cycle will change, and that's where the real benefit of being a condo will come in," says lawyer Ken Jacobs of Smith, Buss and Jacobs, who represented 30 West 90th.

The downsides are also significant: The process is complex and expensive, and many in real estate are afraid of messing with a system that works. "This is a unique market and cooperatives work uniquely well here," asserts Kirk Henckels, director of Stribling Private Brokerage. "Why fix something that ain't broke?" asks Corcoran's Gary Brynes, who ran seminars on de-co-opization in 1998 but stopped last year when the market got too hot.

Boyajian thinks converting is still worth the hassle. "When you add in the increased values of your new condo unit, you still make a profit," he says. "What's the difference how big the pop is?" Boyajian says ROA is in discussions with co-ops in SoHo and one on lower Park Avenue. He thinks de-co-oping will become common in New Jersey and Queens within one decade, but expects it might take three to crack Fifth Avenue and Central Park West. Eventually, he thinks the empire will fall. "If it can happen in D.C., it'll happen here. The epicenter will eventually crumble." JUDY GROVER

On the Move

Apartment Surfing

TV people have to live someplace, too. **Mariska Hargitay** (pictured), Jayne Mansfield's daughter, who stars as hard-ass sex detective Olivia Benson on *Law & Order: Special Victims Unit*, is moving her votive-candle collection out of her bordello-red Upper West Side rental and into a $1.4 million Park Avenue South condo she bought from married models Mark Vanderloo and Esther Cañadas. "She was originally interested in SoHo or TriBeCa," says Halstead's Robin Horowitz, who with sister-partner Nancy Horowitz found the actress this 1,800-square-foot prewar. But she "found that a loft wouldn't meet her needs." Meanwhile, on another network, *Early Show* newscaster **Julie Chen** just moved into an $800,000 TriBeCa loft she thought *would* meet her needs. But while Andy Rooney was lambasting her hosting *Big Brother* as "a further deterioration of news standards," her move-in was delayed. "You know how the new buildings are," says her broker, Corcoran's Leonard Steinberg. "It's a never-ending wait." C.S.

Big Deals

Upper East Side

167 East 61st Street
2-bed, 2½-bath, 1,400-square-foot co-op. Ask: $700,000. Sell: $710,000. Maintenance: $2,568. One week on market.

The action was hot at Trump Plaza—but we're not talking about the same-named Atlantic City casino. (Will someone buy the Donald a thesaurus?) The buyers, a retired couple, outbid a couple of suburbanites by anteing up on their one-bedroom in the building for "more space and a better view," says Charles H. Greenthal's Amy Gordon, who sold it. (It has a wrap balcony and a small kitchen.) The seller, who moved in when the building was new sixteen years ago, didn't want to fold: "It was traumatic for her to sell, but she couldn't sublet anymore." JOY ARMSTRONG

Chelsea

129 West 20th Street
3-bed, 2½-bath, 2,140-square-foot condo. Ask: $1.425 million. Sell: $1.35 million. Charges and taxes: $2,017. Three weeks on market.

A California family transplanted itself into this 2,140-square-foot condo in the Chelsea Quarter. Their new New York apartment is one of fifteen high-ceilinged loft residences in the building, which was home to Gay Men's Health Crisis until 1997. At that time a developer bought the 1920s structure from GMHC and converted it to condos; Douglas Elliman's Shaun Osher, who sold this unit, marketed them the first time around, too. Meanwhile, GMHC moved to a larger space on West 24th Street. LIZ JUDGE

Photographs: top, Melissa Liebling-Goldberg; bottom, Robin Platzer/Twin Images.

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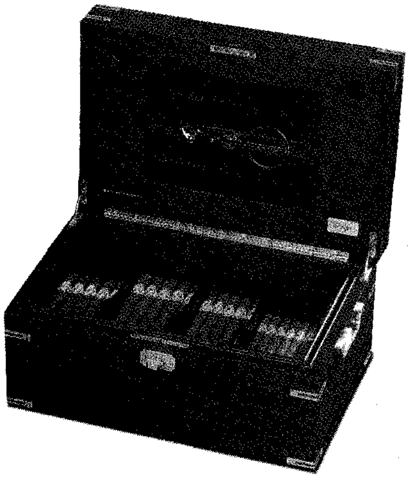

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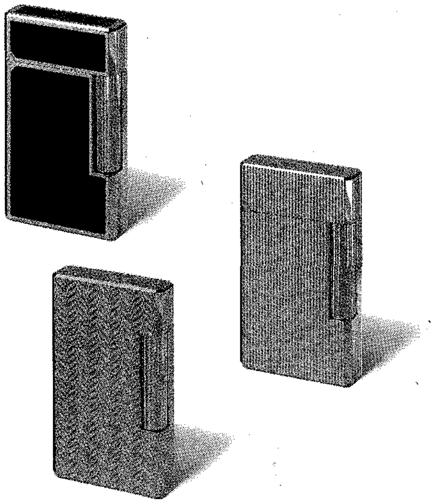

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Style

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Smart Set

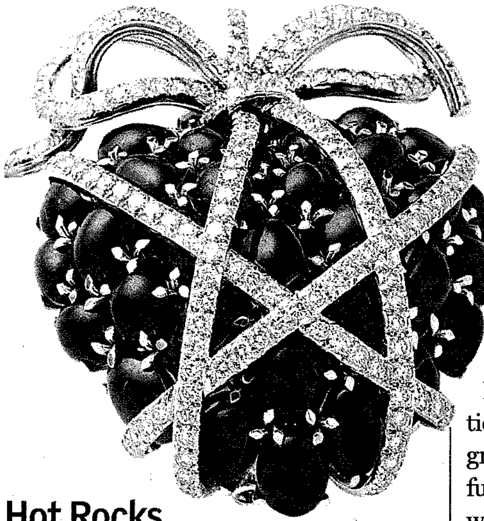
Pumpkin Wentzel

Pumpkin Wentzel had never been pregnant when she began designing maternity clothes in 1997. She was on tour with her rock band, Guv'ner, and listening, via overseas phone calls, to her sister and friends—who were getting pregnant at a rapid rate—complain about maternity fashion. Wentzel had no design background, but she was sick of the touring life, so she decided to come home and stitch up samples. A few months later, she put together a mail-order catalogue featuring herself on the cover wearing one of those goofy "sympathy suits" favored by sitcom sex-ed teachers. The clean, simple basics caught on with stylish women who, when they're not pregnant, shop at places like Martin, Mayle, and Hedra Prue. Now Wentzel, who had a baby of her own in May, has opened a bright, airy shop at 407 Broome Street (212-334-1809), where nervous dads-to-be browse *Spiritual Midwifery* beneath a giant mural of animal families—suckling pigs!—while women comb the racks. "I think I need to get pregnant again," Wentzel says with a laugh, "so I'll have something to wear!"

Big Bang Theory

Almost every girl once had bangs. Big, embarrassing bangs that took a few awkward years to grow out. Once they did, the girls hid their prom photos, exfoliated their foreheads, and swore not to go back. But then, earlier this year, Christy Turlington got snipped for a Louis Vuitton campaign, and suddenly every cover girl had bangs: Gwyneth Paltrow on *Elle*, Penélope Cruz on *Interview*. "After I saw Stephanie Seymour in *W*, I was obsessed," says East Village rocker Marnie Stern. "I walked into some random place and said, '*I need bangs!*'" Karla Newgarden-Takahara at Space salon in SoHo says she's snipping overtime: "I've been doing a lot of 'Mia Farrow' little bangs—they have such a mod feel." Mod, that is, until it's time to stock up on bobby pins and start growing them out all over again.

She-bang! Kate Hudson, Christy Turlington, and Penélope Cruz.

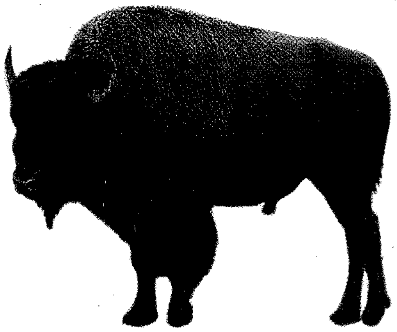


Hot Rocks

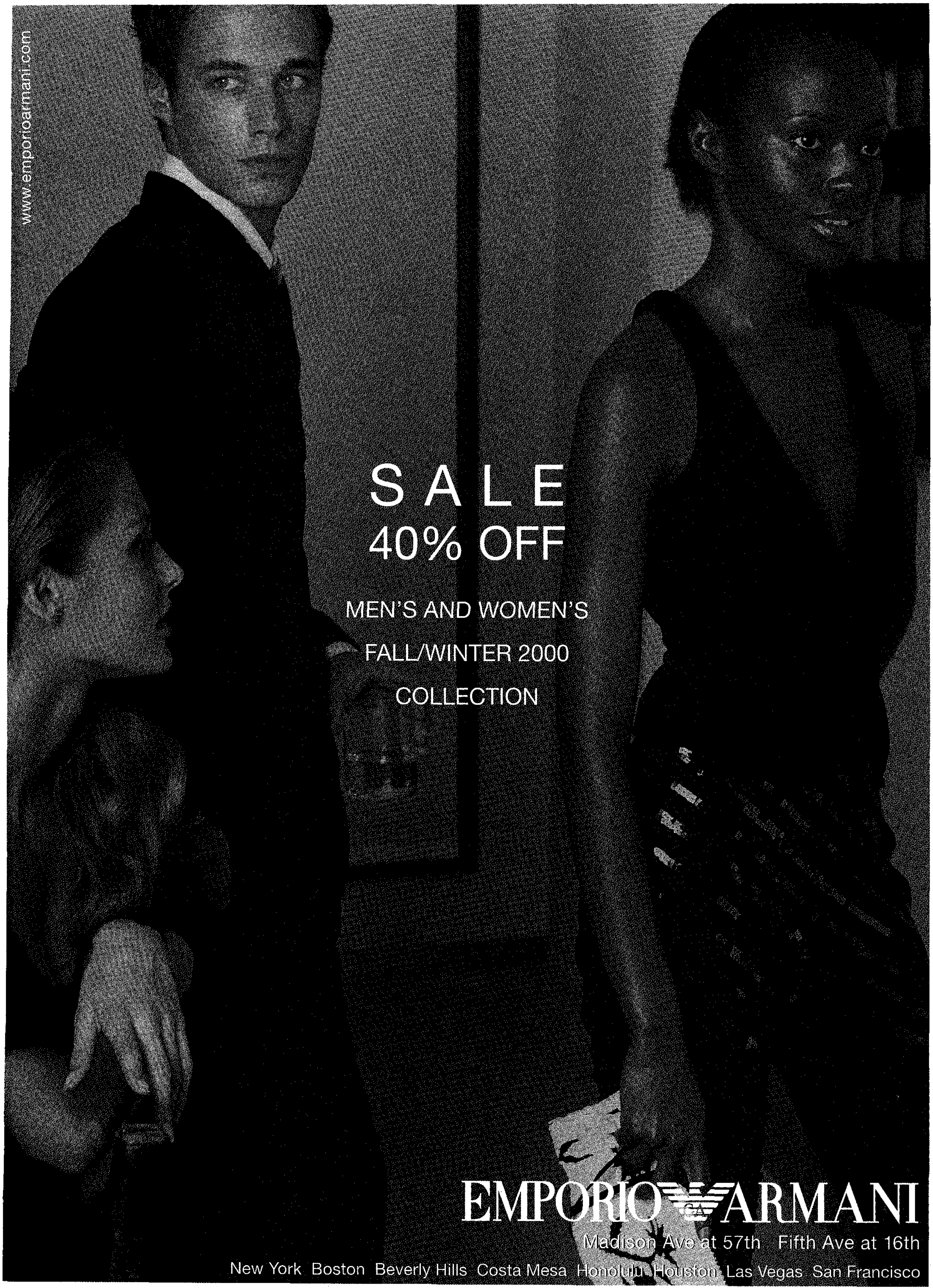
The Verdura suite on the twelfth floor of a Fifth Avenue office building is a pretty, chintz-cushioned place that just happens to be filled with a blinding collection of emeralds and diamonds. For the "thanks, I'm just looking" set, the elevator ride up to those well-appointed rooms can be a little intimidating. Now, for the first time in the company's 65-year history, Verdura has gone ground-floor with a 350-square-foot boutique at Bergdorf Goodman that carries a selection of Verdura classics (prices range from $6,500 for three-stone candy-colored rings to $120,000 for a wrapped ruby heart brooch) as well as pieces designed exclusively for Bergdorf. And there are no elevators involved—perfect for a little inconspicuous daydreaming.

Wool Gathering

Now that the whole nasty shahtoosh mess—oh, those subpoenas!—is so *last season* and pashminas are selling at the Port Authority for $9.99, the market for all things warm, soft, and just exotic enough to still be legal is wide open. Ruth Huffman, a Texas knitter, has a collection made from the fleece underlying gnarly, knotty bison fur (booties $45, full-length coat $2,990; available at www.ruthhuffmandesigns.com). Fibre Tibet trains Tibetan nomads to follow yaks around and wait for them to shed the soft wool under their chins (sweaters $225, blanket $670 at the Jill Platner Gallery, 113 Crosby Street; 212-324-1298). Anything missing in texture is made up for by the assurance that your scarf won't be pried from your chilly fingers on the courthouse steps.



Photographs: clockwise from top left, Nick Ruechel (2); Lee Kuhn/FPG; Patrick McMullan(2); Sonia Moskowitz/Globe Photos; Andrew McCaul.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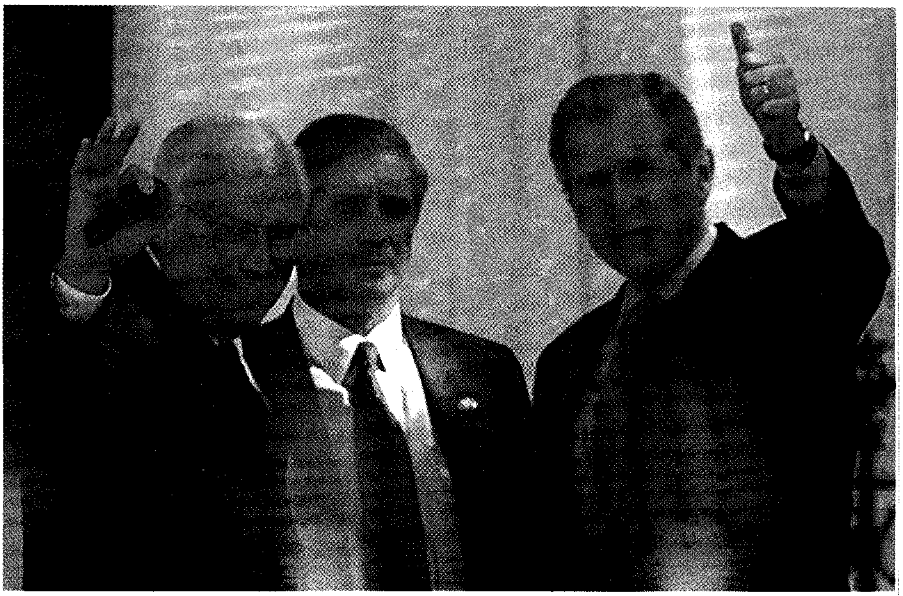
Elizabeth Mitchell THE ELECTION

Trump Card?

To run Dubya's transition, Andy Card may need the kind of friends in the opposing party most pols don't have in their own. He might just be the man for the job.



From father to son: Andrew Card between Dick Cheney and George W. Bush.

EIGHT YEARS AGO, A BROKEN-HEARTED Andrew Card Jr. sat with James Baker in the Roosevelt Room of the White House, handing the keys over to Warren Christopher, Mark Gearan, and, later, John Podesta. "He just was flattened," recalls Gearan. "He was a loyal Bush guy." Today, as George W. Bush's first appointee, Card finds himself talking with Podesta about taking the keys back—at least in some imaginary world where elections end.

"When I first met George W., I was surprised," said Card, now proposed chief of staff to the maybe president-elect, in an interview more than a year ago. "I thought he was going to be Yankee, Brahmin-ish, Yale. Instead he had a Texas swagger, he was wearing cowboy boots, he was chewing tobacco. Sometimes he would use locker-room language that you wouldn't expect from a Bush."

That was back in 1979, when Card was a 32-year-old state legislator trudging across Massachusetts helping to organize a presidential campaign for "Poppy" Bush. Quite likely, he saw in him something of his own father. Andrew Card Sr. was also a family hero devoted to public service, but one who never earned a higher office than town counsel in Holbrook, Mass. As in the Bush clan, there was a feisty grandmother, five siblings, and a compound in Maine. Only the Cards had a lot less money and, arguably, a tougher work ethic.

Card labored for Poppy ever since, and now answers to his son. "I know President Bush was happy to see him take over the Republican National Convention," says former Bush press secretary Marlin Fitzwater and one of Card's best friends. "In many ways, if you look at the four most successful aspects of George W.'s candidacy, it was the convention and the three debates, and those were the things Andy Card was put in charge of. And I think in fact the governor stayed away from Andy Card for most of the campaign because he was too close to his father. But when the chips were down, and he really needed somebody to produce a great show, he chose the right guy."

IN A TOWN LIKE D.C., WHERE YOU CAN'T tell you're alive unless you can feel a knife in your back, a surprising number of people seem to like Andy Card. And never have warm feelings been so badly needed. If Bush does win the White House, he'll face a split Congress, an almost evenly divided electorate, and a Democratic Party that will be scheming midterm-election strategy from the get-go. George W. ran for president as a uniter, not a divider, but after all the name-calling and chad-counting, it's going to be hard for many Democrats to stomach the jovial techniques he employed to woo Democrats in Texas. If he tries his famously playful headlock in D.C., he might just find himself pinned to the mat.

But the Beltway crowd know they can make nice with Card, who's charged with appointing White House employees, preparing the confirmation of Cabinet secretaries, dealing with the media, and jump-starting a stalled transition process. Card not only has the right résumé—jobs in the Reagan and Bush White Houses, secretary of Transportation under Bush, lobbyist for the American Automobile Manufacturers Association and most recently for GM—he also has crazy mojo.

"He's much smoother than I am," says former secretary of Transportation and Bush chief of staff Samuel Skinner. "I don't know anybody who dislikes Andy."

"He's a good guy who has been rewarded for it," says Mary Matalin, who worked with him in the Bush era. "And he did it without the screwing-somebody-else-to-get-there machinations."

If such praise from fellow party members seems de rigueur, you don't know Washington. But Card has also managed to cozy up to Democrats. Paul Begala, ad-

Photograph by AP/Wide World Photos.

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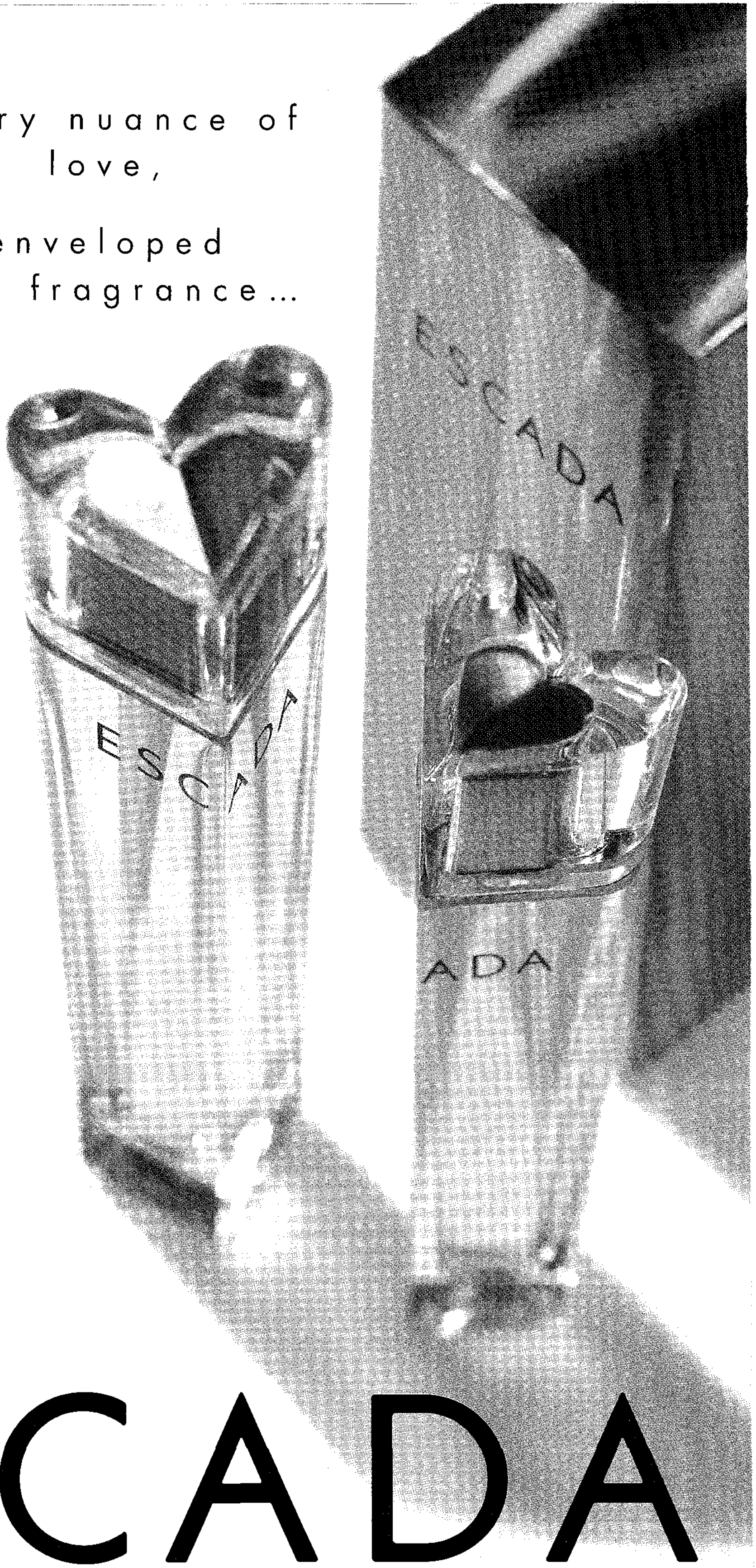
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viser to Clinton and Gore and one of our era's more intense partisans, spares Card. "I would have to join the choir in praise of Andy," he says. "He's a hell of a guy." Gearan and Roy Neel, now Gore's transition pick, have met regularly with Card over lunch to trade deputy-of-chief-of-staff war stories. "Look, I'm the guy who was for Dukakis and they engineered the Willie Horton thing," Gearan says. "So I would have the predisposition. But I loved going to lunch with him. He's my friend. I think he's a great guy."

Card could be the invulnerable aide, the political equivalent of Bruce Willis's character in *Unbreakable*. In 1980, when rumors swirled that Ford would be Reagan's vice-president, Card, then Bush's convention whip, sneered to a reporter: "Even with their combined age, their IQ level isn't up to what it should be." Within months he was working for Reagan; this past summer, he was one of the few at Ford's bedside after he suffered a stroke during the convention. For five years, Card championed the causes of the Big Three auto companies, a job he described as "herding cats." But his most remarkable feat was the way he handled the ouster of his boss in the Bush White House, chief of staff John Sununu, when Sununu's use of government planes for personal travel had made him a media liability.

"We used to call him 'Crash' Card, because whenever we had bad news to take to the president, we would always send Andy," says Fitzwater. "That's because he could lay out the case, make a rational argument, and then suffer the blows. The best example is when John Sununu sent him to the president to argue his case. The president sent him back to Sununu to tell him it was time to go." Today Sununu still loves him.

"We used to call him 'Crash' Card, because whenever we had bad news to take to the president, **we would always send Andy.** He could lay out the case, make a rational argument, and then suffer the blows."

FOR CARD, THE SUNUNU DEBACLE WAS A turning point. With Sununu distracted, White House staffers watched Pat Buchanan race around New Hampshire in early '92, ripping into Bush without correction or chastisement. When Bush lost, Card was devastated. "I think for President Bush, loyalty may have become a little bit of a character flaw," said Card. "I think he was too loyal to John Sununu for too long. I love John Sununu, but I think he should have left the White House in May or June of '91. But having said that, John Sununu was very loyal to George Bush after he was removed as chief of staff and was very constructive in the 1992 campaign."

As chief of staff for Bush's son, Card may well get an opportunity to rewrite history. "I think those of us who worked for and respected George W.'s father feel as if George W. has given us a chance to say, 'We were right. President Bush was a great guy,'" said Card.

If George W.'s imagined White House becomes a reality, Card will need every bit of his charm to keep the agenda on track. "[House Minority Leader Dick] Gephardt is ideologically driven, and so he'll be tough," says Fitzwater. "And also he's so beholden to the labor unions, he's got to press the labor point of view. That makes it tough to deal with. Beyond that, I don't really know. I mean, [Democratic Whip David] Bonior, just because he's an asshole. The rest of them are probably fine."

In the unending nightmare that is this election month, Card also experienced a personal loss. The day after Vote Night (we can no longer call it Election Night), he traveled to the bedside of his mother, Joyce. She had suffered for many years with Alzheimer's and died a little more than a week later.

Friends say Card can handle that stress, too. "This is the happiest man on earth," says his sister Alison Kaufman. "The glass isn't always half full, it's all full."

Unless the glass breaks. "The half-life of chiefs of staff in Washington is about six months, and he's got to understand that's a real part of the equation," says Sununu. "When something goes well, you have to make sure the president gets all the credit, and when something goes bad, you have to make sure you get blamed. And the better you do the job, the more you erode your own personal political capital."

At least Card has plenty in the bank. "It's a brilliant choice," says Gearan, assuming Bush does win. "Whether it's reality or not, time will tell." ■

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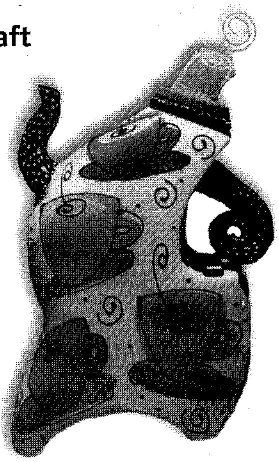

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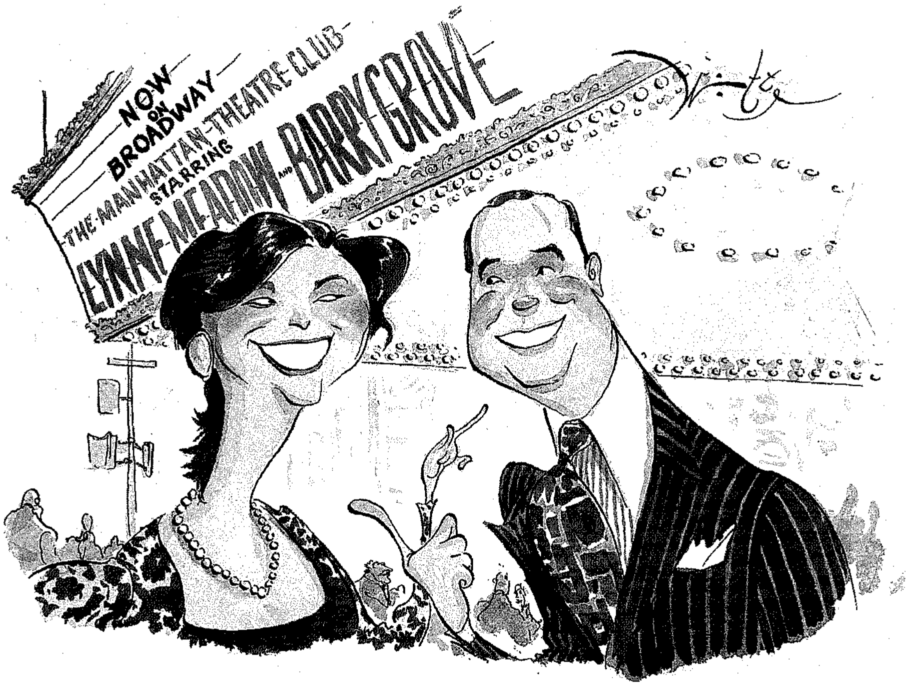
With three transfers and a plan to take over the Biltmore, the Manhattan Theatre Club is the latest nonprofit to storm Broadway's commercial bazaar.

"THERE'S NO PROFIT LIKE NONPROFIT!" Shubert Alley denizens will recognize that truism as a favorite coinage of Gerald Schoenfeld, who, as chairman of the Shubert Organization, rents out seventeen Broadway theaters and has also been known on occasion to produce the shows that run in them.

You'd think he has enough to worry about, what with Disney staking out 42nd Street and ramped-up global alliances such as the SFX–Universal Studios–Barry and Fran Weissler partnership that finally got *Seussical* out of the starting gate last week. But when Schoenfeld says "There's no profit like nonprofit," he's talking about the increasing—and, some producers vehemently argue, unfair—incursion of nonprofit productions in Broadway's rough-and-tumble commercial bazaar.

For many years, that incursion was at least limited to shows that had to rent one of Schoenfeld's or his competitors' theaters. But even that's been changing. The country's two biggest publicly subsidized producers—Lincoln Center Theater and the Roundabout Theatre Company—are already eligible for Tony Awards, the heroin of the Broadway establishment. But last summer, the Roundabout, whose chilling revival of *Cabaret* has dropped nearly $3 million into its coffers, opened its own Broadway palace on 42nd Street, significantly swelling its presence in the neighborhood.

And two weeks ago, the Manhattan Theatre Club announced plans to join the fray. The Biltmore Theatre—a fine Broadway house reduced in recent decades by vandalism and neglect to an eyesore on West 47th Street—will be restored and turned into an $18 million, 623-seat main stage for the company, whose past Broadway triumphs include *Ain't Misbehavin',* *Crimes of the Heart,* and *Love! Valour! Compassion!.*



MTC ARTISTIC DIRECTOR LYNNE MEADOW and executive producer Barry Grove have been at it through 25 years of lean times and flush. This is one of the flush ones, and it demonstrates Schoenfeld's dictum perfectly. In October, MTC transferred two new American plays—Charles Busch's *The Tale of the Allergist's Wife* and David Auburn's *Proof*—to Broadway theaters, where they're each taking in a remarkable $350,000 per week at the box office. A third MTC show, *A Class Act,* a musical based on the work of composer-lyricist Ed Kleban, moves into Schoenfeld's Ambassador Theatre in February.

Two years ago, things looked considerably grimmer for Meadow and Grove. In June 1998, having announced plans to produce Terrence McNally's *Corpus Christi*—in which thirteen gay men reenact the life of Jesus, complete with offstage suggestions of apostolic hanky-panky—MTC abruptly canceled the production. Though Meadow and Grove cited security fears in the wake of violent threats from religious fanatics, the theater community reacted furiously, claiming they'd caved to pressure. Then, just as abruptly, MTC reinstated the play, which opened that fall amid noisy protests. Life went on and the play pretty much disappeared.

Meadow sees *Corpus Christi* not as an ordeal but rather as an indication of MTC's long-haul commitment to artists, not box office. But she adds that it was one of those maturing experiences that gave MTC "the wherewithal to handle everything we're handling now." Like moving three shows to Broadway in one season and renovating the Biltmore.

It's the Biltmore situation that offers insiders the most delicious irony.

In 1967, Joe Papp took a long jump off the high-diving board by opening his new Public Theater not with the Bard but with *Hair.* Everyone—his aides-de-camp at the Public, his older audience, nearly all the

Illustration by Michael Witte.

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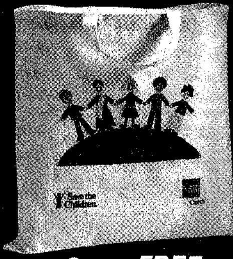

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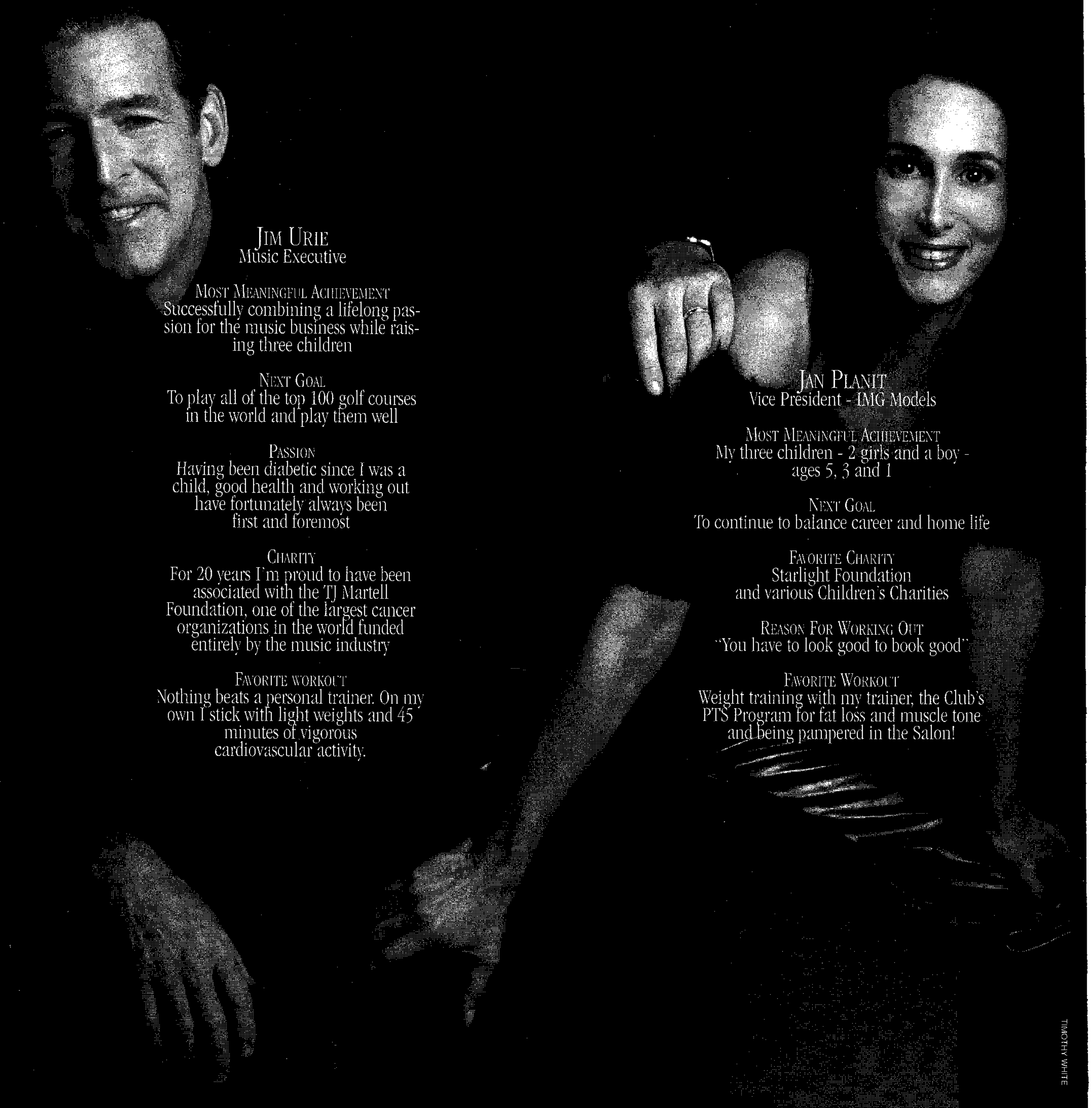

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critics—thought he'd lost his mind. But the Age of Aquarius dawned, and a palpable hit was born. So strong was Papp's aversion to the commercial theater, however, that he turned down the opportunity to produce an uptown transfer. Eventually he sold the rights to an unknown entrepreneur named Michael Butler, who made the show a national sensation—by moving *Hair* to the Biltmore Theatre.

Papp, of course, never made that mistake again. In fact, he turned the Public into a great cauldron of work, much of it later finding homes on Broadway, and with him as producer. You'll remember many of them: *Two Gentlemen of Verona, That Championship Season, The Pirates of Penzance,* and, of course, *A Chorus Line,* which earned the Public more than $40 million.

> "The debate over what is the proper province of the nonprofit theater vs. the commercial theater long ago **was drowned out** by the irresistible din of the Broadway box office."

BROADWAY PRODUCERS ARE OF TWO minds about nonprofits in their midst. On the one hand, those who do it the old-fashioned way—insane costs, high rent, short rehearsals—aren't thrilled, especially in the late spring. How'd you feel, come time for the Tony nominations, if your $11 million Seussathon, with its army of high-priced talent, had to compete with, say, the Roundabout's revival of *Follies,* produced for a third of that cost because of the company's nonprofit status? On the other hand, six of the nine shows that have opened on Broadway this season owe their lives to nonprofit theaters, where development costs are so much lower.

The truth is, the debate over what is the proper province of the nonprofit theater vs. the commercial theater long ago was drowned out by the irresistible din of the Broadway box office. It may have been a shotgun wedding between dysfunctional families, but the marriage is a keeper. ■

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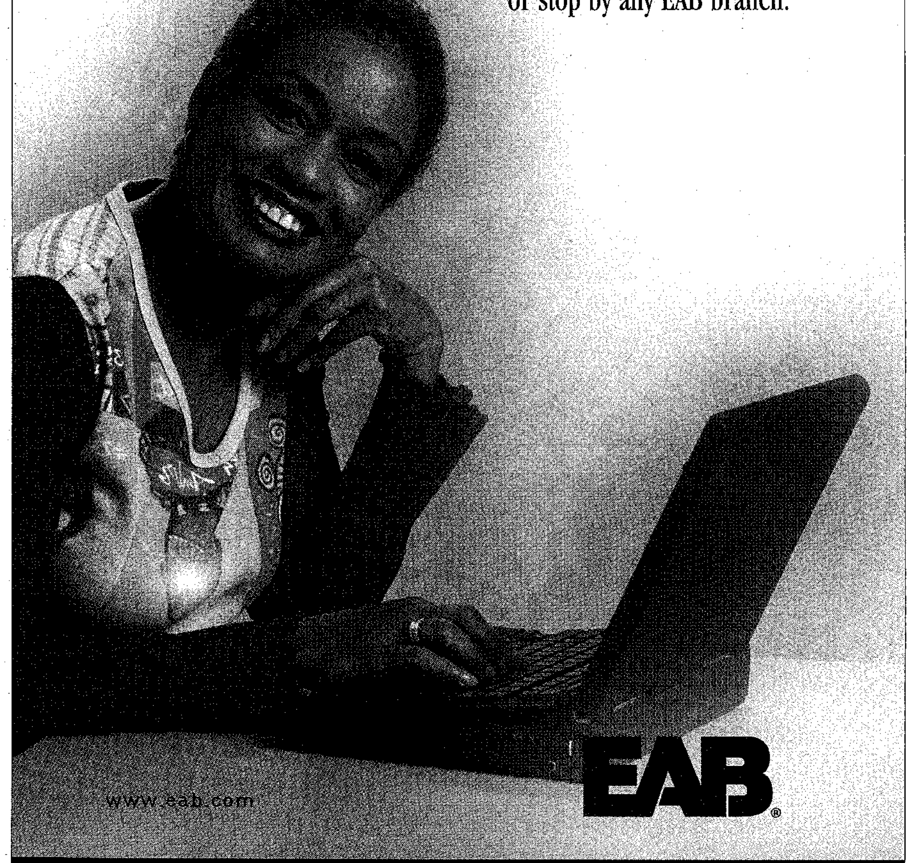

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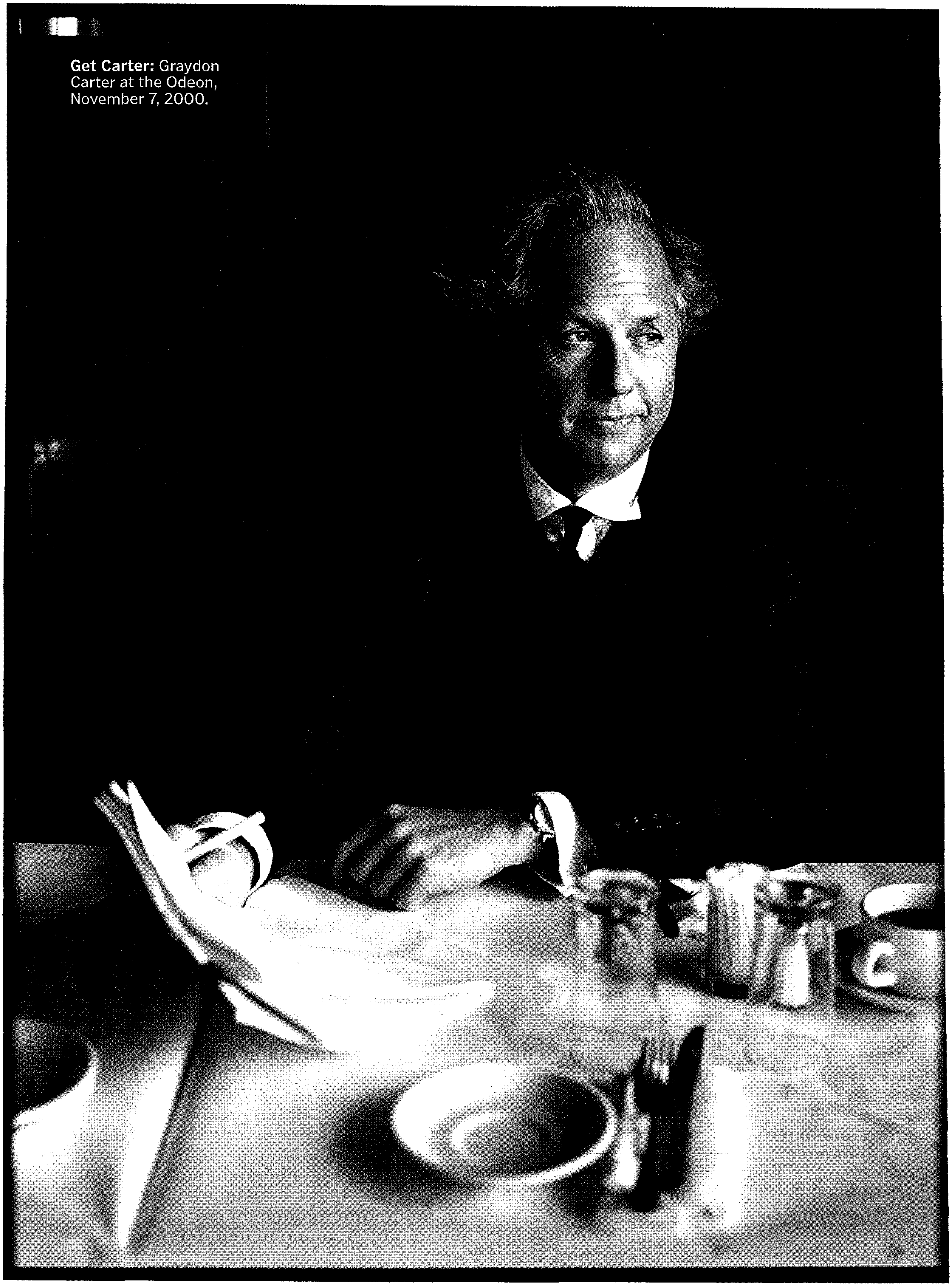


Get Carter: Graydon Carter at the Odeon, November 7, 2000.

How did *Vanity Fair's* Graydon Carter manage his gravity-defying glide from Canadian obscurity to celebrity scourge to the ultimate media insider? Only his hairdresser knows for sure. **By Jennifer Senior**

GRAYDON RIDES THE WAVE

PHOTOGRAPHED BY NIGEL PARRY

THIRTY YEARS AGO, LONG BEFORE HE'D HATCHED THE idea for *Spy*, reinvented the New York *Observer*, or emerged at the sunny peak of *Vanity Fair*, Edward Graydon Carter worked on the western railways of Canada as a lineman, stringing wire between telegraph poles in rural Saskatchewan. He stuck out like a tiger lily. Most of his co-workers were convicts, railroad lifers, or both; Carter was middle-class and already a bit of a dandy. When he arrived at the Winnipeg depot in the spring of 1970, he was wearing a pair of brand-new Adidas and carrying a big knapsack full of books—Kerouac, Brautigan, tattered copies of the *National Lampoon*. His foreman took one look and ordered him to get a haircut, which he did, at some whistle-stop town outside of Saskatoon.

Carter befriended a fellow named Craig Walls, the only other curious, underachieving 21-year-old in the bunch. "I was a high-school dropout," explains Walls, who now works for the Ministry of Culture in Manitoba, "so Graydon really stands out in my mind. Imagine a guy with hair down to his shoulders and the whitest teeth you've ever seen, a guy who came from the East"—Ottawa, the Canadian capital—"and had all these books. It was quite exciting. He was an alien."

Carter wasn't an especially good lineman—"I don't think he *wanted* to be good at it," says Walls—but he made a strong impression: He had a flair for cruel nicknames; he worked on his tan a lot; and when the crew's cook was fired, he whipped up the gang a little something . . . canapés. "Salmony things," says Walls. "I think his mom served them at bridge club."

Walls has plenty of vivid Graydon Carter stories. But one looms larger than most. The crew was eating some mysterious meat dish, "and Graydon said to me, 'This is good—what is it?'

"And I said, 'It's pork.'

"And he said, 'Oh, my God, my mother would kill me!'

"And I said, 'Why?'

"And he said, 'Because I'm Jewish.' "

Walls lets the phrase hang.

"We never knew whether to tell Herbie, our foreman," he says. "He'd been a German POW and was purported to have S.S. tattoos on his body."

The story stands out in Walls's mind for a reason: He'd never met a Jew before. But to anyone who knows Carter now—the bespoke suits from Anderson & Sheppard, the Connecticut country home, the Anglican bone structure, the Gray Goose martinis, the pilgrimages to London—it stands out for a different reason: Carter isn't Jewish.

"I was reading a lot of Kerouac and a lot of Ginsberg," says Carter, sitting on a bench in Bryant Park 30 years later, struggling to explain it. He smiles sheepishly and jiggles one leg up and down. "And . . . and I thought, *If you're going to be an intellectual in New York, you gotta be Jewish.* It wasn't some experiment, like *Gentleman's Agreement*, or anything like that. It was just . . . I thought . . . I just found it . . ." He trails off. "I don't know. It was so much more exotic than what I really was."

TODAY, CARTER NO LONGER NEEDS TO TRIM HIS BIOGRAPHY with extra filigree. He's the Jay Leno of the magazine world, the king-size personality controlling the world's glossiest showcase for the formerly, currently, and would-be famous. Nervous, ubiquitous, and impossibly fabulous, Carter, in the words of his friend Jim Wiatt, president and co-CEO of the William Morris Agency, "has transcended being a great editor—he's really a celebrity."

When he first replaced Tina Brown as *Vanity Fair*'s new editor in 1992, Carter was dismissed as a lightweight, a mere caretaker at the helm of his predecessor's creation, like a replacement Grizabella in *Cats*. But since he took over, *Vanity Fair* has won four National Magazine awards and increased its advertising pages by more than 60 percent. This year, the magazine overtook *Vogue* to become the second-most-profitable in the Condé Nast empire. (*Glamour* is the leader.) And *Vanity Fair*'s annual post-Oscar bash, a Carter innovation, has replaced the late Swifty Lazar's Spago party as the postgame destination of *tout* Hollywood.

How on earth did this happen? How did the creator of *Spy*, a magazine that made toothsome snacks of the same celebrities and power brokers *Vanity Fair* now so happily lionizes, wind up the darling of his former victims? How did a penniless military brat, a college dropout, a *Canadian*, wind up one of the best-paid editors (roughly $1.5 million annually) in the Condé Nast building?

"Graydon is endearingly, sort of brilliantly, self-invented," says David Owen, a staff writer at *The New Yorker*. "And I mean in the way Cary Grant was self-invented: pretending to be someone until he *became* that person."

Growing up in the suburbs of Ottawa, Carter fantasized about a perfect Manhattan life, one based on a diet of old *Esquires*, Damon Runyon novels, and classic movies—particularly *Sweet Smell of Success*, Alexander Mackendrick's noirish paean to Gotham intrigue and celebrity dish. And that's exactly what he's got now.

Today Carter flies through Manhattan in a chauffeured car, wears custom-tailored shirts, and lights his cigarettes with a tarnished silver Zippo. He lives in a Bank Street townhouse, spends his weekends in Connecticut, and dines almost nightly at Da Silvano, usually in a cloud of smoke, usually in some Lazy-Susan combination of writers (David Halberstam, Fran Lebowitz, Michiko Kakutani), moguls (Barry Diller, David Geffen, Brian Grazer), fashion people (Diane Von Furstenberg, Kenneth Cole), and visiting Angelenos (screenwriter Mitch Glazer and his wife, actress Kelly Lynch).

"Graydon is a man who has decided to create the world he dreams of," says Jim Kelly, incoming managing editor of *Time* and one of Carter's closest friends. "And he has been more successful at it than anyone I've ever met."

But his transformation—from celebrity spoiler to celebrity Boswell to celebrity *himself*—has produced its share of casualties too. In Carter's breathless, perpetual forward ascent, he managed to disown not only much of his past but some of his friends as well.

In certain ways, Carter still remains an outsider, a tantalizing exception in the exclusive world of New York media. He hates Park Avenue sit-down dinners. At large parties, he doesn't glad-hand his way around the room but remains off to the side, a grounded sailboat, watching, observing. And until recently, he was a deeply serious family man, eschewing most of the 25-plus invitations he receives each week to spend quality time with his wife, Cynthia, and their four children.

"He has always professed that the haute bourgeois pleasures—a good life and family and all that—are what satisfies him the most," says Kurt Andersen, who co-founded *Spy* with Carter, "and that work, in some ultimate sense, is secondary."

But this July, Carter's wife of eighteen years packed her things and took the children to her sister's place in Beaufort, South Carolina. Then publicists made it official: The Carters were getting a divorce.

For months, the talk of the publishing world had been that Carter was having an affair. He had also just turned 51. In October, it would be eight years since he'd started editing *Vanity Fair*—almost the same length as Brown's tenure before she flew the coop—and Hollywood was tantalizing him with lucrative job offers. To the outside world, anyway, it looked clear: A midlife crisis was in full bloom, just when Carter should have been exulting in his success.

Oscar wild: Carter hosts this year's *Vanity Fair* Academy Awards party at Morton's in L.A.

IT WOULD NOT BE AN EXAGGERATION to say that it's easier to penetrate a state dinner at the White House than the *Vanity Fair* Oscar party. This past March, as I pulled my rented Dodge Neon up to the first of three checkpoints, a man reached through my open car window—the car was still moving—and grabbed my purple parking pass off the dashboard. "That won't get you valet," he told me.

"I was told it would—"

He gave me a harsh, exfoliating stare and signaled me to keep driving.

For Carter, Oscar night is like Christmas Eve. He flies out a week early and hunkers down at the Beverly Hills Hotel like a field commander, finalizing seating arrangements, poring over the dinner menu, and making sure the Swedish roses are all in place. The point is to create the millennium version of Ciro's in the forties, with its heady mix of the powerful and the glamorous.

At checkpoint No. 2, I am greeted by a friendly county sheriff. "I don't think they'll let you in with that," he says, staring at my pass. He consults a color-cod-

Photographs by Larry Fink.

“Graydon is brilliantly **self-invented**, pretending to be someone until he became that person.”

ed chart. “*Green* gets you in. But what do I know? I'm just a flunky at the first checkpoint.”

“Second,” I tell him.

“Really?” he asks. “Wow.”

Spy often treated movie stars and Hollywood types with unfettered, delectable brutality. One of the magazine's most memorable coups, in fact, was getting hold of a fawning note Tina Brown sent Michael Ovitz, hoping to lure him into cooperating with a profile—for *Vanity Fair.* (*Spy* ran the complete text with footnotes, making deconstructive jambalaya of her servility.)

Yet Carter's *Vanity Fair* is more obsessed with starlets and moguls than it ever was under Brown—and is arguably more fawning. Carter invented the magazine's annual April Hollywood issue, an inch-thick orgy of perfect skin and peerless talent. Every October, he offers the New Establishment list, a who's who of movers and shakers that still leans heavily toward studio executives. This October, Carter came out with *Vanity Fair's Hollywood,* an even thicker compendium of flesh and fantasy, this time between hard covers. (It is currently No. 35 on the expanded New York *Times* nonfiction list.)

I MOVE AHEAD TO THE THIRD checkpoint and give my name to a surgically modified brunette with a headset. Success. I hand my keys to the valet.

Morton's is packed, a glittering seascape of 1,000-watt Somebodies, all gathered in happy clusters or streaming toward the back of the restaurant, which glows in an orange-red hue. People are pressed so densely together it's almost impossible to move, much less scrutinize their outfits, and Carter is nowhere to be found. So I go with the flow: past Uma and Ethan; through Tom and Nicole; around Christina Ricci and Courtney Love and Jude Law.

Gwyneth, Matt, and Ben are standing in a knot. Paltrow is a West Village neighbor of Carter's. I ask her if she has any good stories about him.

“He's very charming,” she offers. Her makeup is bleeding slightly under her eyes. I find this strangely reassuring. “And he's very sincere with his flattery.”

Affleck says he has “a great story” about Carter, but Paltrow cuts him off.

“He wouldn't want you to tell that story,” she scolds.

“Why?” he asks, a bit guiltily. “It's . . . *true.*”

She shakes her head.

I wend my way to the restaurant's back room. Carter is on the dance floor, twirling a bushy-haired blonde. (His own curvilinear hairdo, as usual, is spectacular. Who's his hairdresser, anyway? Frank Gehry?) I try to say hello, but before I get close, his publicist materializes, seemingly from nowhere, and requests I put my notebook away. When I turn back around, Carter has vanished, like a warlock.

It occurs to me at this point that it's been easier to chat up Gwyneth Paltrow and Ben Affleck than Graydon Carter. The power he wields here is palpable. In Hollywood, says Bryan Lourd, a partner at CAA, “everyone is always courting Carter to some degree.” Back in March, when the Internet was still blooming with cash and possibilities, Brian Grazer, co-founder of Imagine Entertainment, tried to lure him out to run pop.com, his Internet venture with DreamWorks and Microsoft co-founder Paul Allen. “You're the king of New York!” he gushed at the time. “You're like the pretty girl in high school that everyone wants!”

Carter declined—wisely, since pop.com subsequently imploded—and he dismisses all talk of a future move to Hollywood. “He'll edit *Vanity Fair* for the rest of his life,” says Jim Kelly. “It's the ultimate puppet theater.” (Besides being an amateur watercolorist and amateur magician, Carter is an amateur puppeteer.)

But Carter can't resist dipping at least one oar in the West Coast's warm waters. He is currently producing a documentary about film producer Bob Evans (*The Godfather, Chinatown*), whose delicious autobiography is a cult favorite in Hollywood. It's a modest project, tailor-made for Showtime or A&E. But because Graydon Carter is Graydon Carter (and *Vanity Fair* is the ultimate puppet theater), he plans to first screen the film in . . . Cannes. (Who knows? Carter could even collect an Academy Award the following March—and then attend his magazine's Oscar party as both host and honoree, statue in hand.)

ARNOLD SCHWARZENEGGER, AS DEBONAIR and structurally formidable in person as he is in the movies, is just off to the left of the dance floor, giving an interview to a Washington *Post* reporter about his political aspirations. I take a chance and whip out my notebook. Arnold smiles gamely. Does he have any stories about Graydon Carter? “Only spiiicy ones,” he answers.

Really? *Seriously?*

“Yah.” He nods. “But I'll haf to check with heeem first.”

Even the Terminator is slightly afraid of Graydon Carter. I wave my near-blank notebook at him. Is there nothing he can say *right now*?

“No!” he barks. “I must get his permeeession.” His eyes twinkle. “But you ah doing an excellent job at your profession! Have you met my wife, Maria Schrivah?”

As I head for the door, I see Jay Leno

standing alone with his wife, Mavis. Maybe *he* has a Graydon Carter story? Leno looks at me apologetically and says that sadly, he does not. Then he stops himself. “You know,” he says, “Graydon amuses me. I like how he moves—like a true patrician. Not in a bad way. He’s a breed of New York–Connecticut Yankee patrician you didn’t know still existed.”

I smile, thank him, and tell him Carter is from the suburbs of Ottawa.

“THERE’S PROBABLY A half-dozen movie actors I really like,” says Carter six months later, on his way to lunch, sitting in the puff-pastry comfort of his chauffeured Lincoln Navigator. “But a lot of them just aren’t that interesting.”

So who’s a movie star he likes?

“Tom Cruise. Very cool guy. Great company. Beyond that . . . he’s more the exception than the rule.”

“If a person is useful to him, he’s loyal. But once that usefulness is gone, it’s ‘Next.’ ”

He lights a cigarette. “But Robert Redford—very self-serious. He was in my office to scout locations for *The Horse Whisperer*. At one point, he was standing at my door—he was with some woman—and he said, ‘Could you excuse us for a second?’ So I said, ‘Sure, absolutely.’ And he said, ‘No, no: I mean, could *you* leave your office?’ ”

Carter’s eyes widen.

“I was totally taken aback. I said, ‘Yeah, okay.’ Can you imagine saying that? I was horrified. It was just rude.”

Sergei, his handsome Russian driver, pulls the SUV to a stop outside Da Silvano. All the waiters give Carter a warm hello. One shows us to his table, located in the restaurant’s high-rent district (front corner, just to the left as you walk in the door). Carter helps me off with my coat and orders us two $18 glasses of wine. “*Love* the cod here,” he gushes. “There’s a book that came out about how cod changed the world. Cod is more responsible for the discovery of the New World than almost anything else. Drove the Vikings across the North Atlantic, and John Cabot discovered America by looking for cod. The stirrup! The stirrup was a *huge* thing; people could engage in battle properly on horseback . . .”

All Carter’s friends say he’s the most entertaining person they know. He has a gift for making people feel larger and lighter than they are, and smarter too, like a drug; this quality would be intoxicating to anyone but is especially intoxicating to the company he keeps—journalists and Hollywood people—whose egos, as a rule, tend toward the fragile.

“. . . how air-conditioning changed America! These little things, they have huge effects on life. Much more so than the personal computer, almost. Is my smoking bothering you? *Are you waving away my smoke?*”

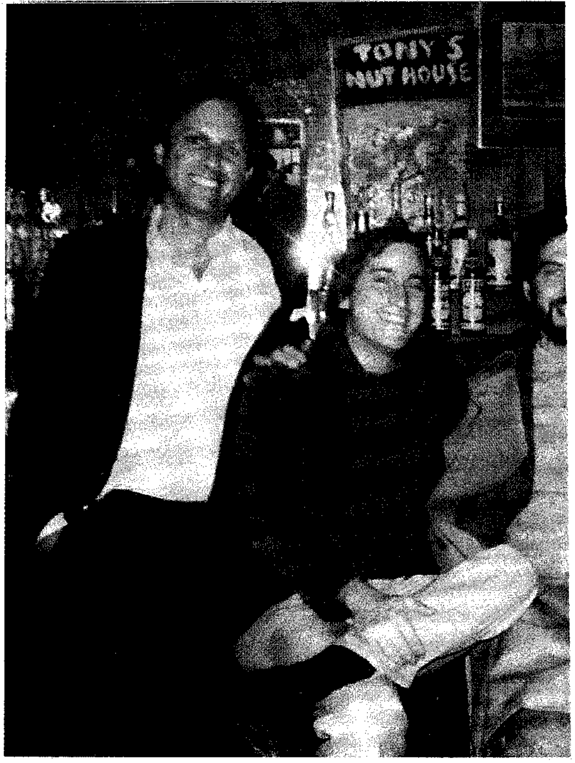
“Graydon is someone of unbridled enthusiasms, multiple enthusiasms—enthusiasms, in fact, that change, and change suddenly,” says Kelly. “He’s like your favorite camp counselor. He’s always got projects going; he’s always got ideas about what to do. As far as I’m concerned, that’s the key to understanding him. His enthusiasms are a terribly seductive thing.”

Planes. Mid-century American architecture. Movies from the forties. Thumb carefully through *Vanity Fair*, and you’ll see it’s an art-directed manual to Carter’s obsessions. The nostalgia stories, for example, about old Hollywood joints, gangsters, and movie stars: pure Carter. And the magazine’s fizzy visual quality and fanatical attentiveness to design are all a product of Carter’s own abiding sense of style. He was a fop long before it was fashionable for heterosexuals to be foppish, gussying himself up in crisp English shirts and Nathan Detroit pinstripes. (Kurt Andersen calls his former colleague “one of the best-dressed men on Planet Earth.”)

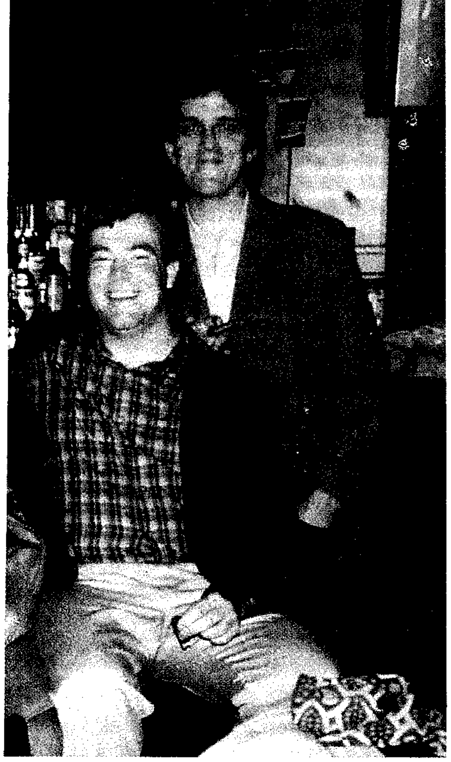
Yet for a creature of such studied elegance, Carter is surprisingly excitable. The first time he sat down with S. I. Newhouse, the owner of Condé Nast, Carter was pulsing with so much nervous energy he sent a glass of iced coffee flying across the publishing mogul’s immaculate white carpet. “Nervousness,” shrugs Walter Isaacson, the new editorial director of Time Inc., “is part of the charm.”

He’s also an epic gift-giver, deluging friends not only with stationery, bound volumes of blank paper, and other writerly accoutrements but quirky, highly personalized curios collected at flea markets. For his closest friends, he flies off the deep end: Stacks of china. Ancient bottles of port. Rare, human-size plants. And he knows how to bolster the confidence of his anxious writers. After each story, Carter sends them notes, either by fax or on Bennetton Graveur Paris stationery, isolating some special aspect of their work he enjoyed.

But if he has a hawkeye for people’s tastes and talents, Carter also has a merciless eye for their weaknesses. Just as he can build people up, he can make them feel quite small.



Boys club: Clockwise from top, Carter, Walter Isaacson, Tom Sancton, Jim Kelly, and Kurt Andersen in 1982; Carter at his 1982 bachelor party with, left to right, Barry Rehr, Michael Schnayerson, Andersen, Rick Stengel, Kelly, brother Gary Carter, Ed Adler, Sancton, Isaacson, and John Tirman; Carter in 1982.



"He's funny about people's mannerisms," notes Henry Porter, the London editor of *Vanity Fair*. "And he's quick to spot other people's delusions and motives: why they bought the new car, why they got the trophy wife."

"Some of Graydon's humor is based on making light of your foibles," adds Kelly. "*To your face.*"

"If you trip up somewhere in the world," agrees Mitch Glazer, "he's there gloating about it. He misses nothing."

MOST PEOPLE KNOW Carter is from Canada. After that, the details get fuzzy. One former colleague heard he was raised in Moosejaw. Another seemed certain it was Toronto. A third thought Carter split his time between Ottawa and London because his father was a diplomat—in fact, wasn't he partially raised in the Savoy Hotel?

Carter was born on Bastille Day in 1949. He did live abroad between the ages of one and 6, because his father was stationed in both England and Germany as a flier of Lancasters with the Royal Canadian Air Force. But he spent the rest of his childhood in the middle-class suburbs of Ottawa.

This is how Carter describes himself as a kid: "I was just, just out of control. I don't mean on drugs or anything like that—just out of control."

How?

"Too many grand plans."

For instance?

"Just—plans! You know, I'd come up with some grand plan to build something, and my mother would be like, 'No, you can't, we *need* that furniture.' "

This is how Carter describes his father, who died in 1991: "A fucking character. Like Basil Fawlty. I have a feeling he was Basil Fawlty, and I was his Manuel. I really do. He looked sort of like David Niven, pencil-thin mustache, funny, eccentric, sort of a sportsman. Loved bridge, loved my mother, loved having beer. And, um, he loved wood. He had this obsession with wood . . ."

Nailing down the particulars of Carter's past is a tad difficult, especially the period between high school and college. "I did a bunch of blue-collar jobs," he says, "because I knew I'd wind up with a white-collar job at some point, and I wanted to, I don't know, I just wanted to taste life. I dug graves for a while, I worked as a stock boy in a big department store, I worked in a bank . . ."

This was during a one-year period? "Yeah. And I worked for the railroad as a lineman in Western Canada. Best seven months of my life."

There's just one problem: The University of Ottawa has no record of Carter until 1974. That would have meant an interregnum of seven years between high school and college, not one.

Carter attempts to clarify the discrepancy by explaining that Canadians spend five years in high school, not four, and he'd been such a lousy student it took him six. Then he adds that he spent nine months as an assistant to a deputy minister in Parliament, though he can't remember the man's name ("Alec . . . um, Alec, fuck, um, it'll come to me") or his political party.

Carter does give some specifics about his young-adult life. At 22, he got married to a French-Canadian museum worker. Three years later, he enrolled at the University of Ottawa. Within months, he was spending all of his time at the offices of *The Canadian Review,* a tiny literary rag started by a classmate. Carter quickly took charge, and by the time the *Review* folded in 1977, he had transformed it into a full-fledged, *New Republic*-style culture-and-politics magazine with a circulation of 50,000.

"It was a really courageous thing to do," says Bruce Maclennan, a childhood friend of Carter's. "Here he was in Ottawa, and he was starting a magazine. I mean, Ottawa! It's a horribly drab place."

Of course, Carter was also failing out of school at the time ("I had, like, a record number of incompletes") and didn't do any better, in the winter of 1975, when he transferred to Carleton University. The magazine, when it finally sputtered out, left Carter almost $50,000 in the red.

By that point, he was ready to move on. In the summer of 1978, he left for New York in an old BMW, leaving his soon-to-be ex-wife and some furious investors in his wake. Carter gave himself one month to find a job, and on the last day, he talked his way into the managing editor's office at *Time* magazine and got himself an offer. God knows what he told him.

"We all edit our pasts," shrugs Tom Phillips, another co-founder and the first publisher of *Spy*. "Graydon just does it with more flair and fanfare. I actually admire this about him—his ability to move beyond *The Canadian Review* and whatever life he had in Canada to create a new life, a new marriage, a new career, and to become, in his way, the king of New York."

He ponders this point a moment.

Photographs: clockwise from top, courtesy Jim Kelly (2); Thomas Victor.

"It's a very practical set of lies that he tells," he continues. "*Vanity Fair* is all about creating an aura, a version of the world. If you're going to be good at that, you're going to have to create your own fiction and communicate it in an appealing way. So the fact that he doesn't deal head-on with reality, or that he doesn't exactly feel encumbered by the truth, works to his great advantage. In fact, I'd go further: I'd say it's a prerequisite for him to do his job well."

HIS VERY FIRST WEEK AS A writer-trainee at *Time*, Carter went out to lunch with Jim Kelly, another writer-trainee, and told him that he wanted to launch a magazine called *Spy*. Seven years later, over the course of many lunches and jaunts to the video arcade in Times Square, he and Kurt Andersen, also a member of the *Time* tribe, planned the launch of their new magazine together.

"I blew my relationship with Tina," Carter says. What I should have done was ask her advice more

Both men had the same journalism lodestars: *Esquire* from the sixties, *The New Yorker* from the thirties, *Mad*. What they produced, with *Spy*, was an odd hybrid of tough reporting and mordant satire that, despite its brief, six-year life span, left an indelible mark on the magazine world. Besides ridiculing the shiny-tied brutes of the eighties (Trump, Ovitz, Tisch), *Spy* created a trademark set of features and columns, including "Separated at Birth," which paired unflattering photographs of celebrities caught in similar poses, and "Logrolling in Our Time," a chronicle of who was scratching whose backs in book blurbs.

The magazine could be ferociously cruel. Liz Smith, for example, was a routine target of their ridicule, once referred to as "the old doughy one kissing everybody's ass." (Says Smith today: "It was kind of unpleasant. They seemed to be on my case about things I couldn't help, like my age or how I looked. But it was what it was, and it was funny, some of it.")

As co-editors, Andersen and Carter were equally engaged in molding the content of the magazine, but their styles differed significantly. Andersen was the quieter, more serious one; Carter was the office motivator and bon vivant. If people's moods were flagging, he'd drag them all out to the San Genaro festival. At *Spy*'s boozy, bacchanalian Christmas parties, he'd dress up in a Santa suit (probably the only non-bespoke suit of his adult life) and sit his employees on his lap for a year-end evaluation of their behavior.

For the staff, *Spy* was a way of life. It meant working until midnight, great parties, and boozy idea lunches at Buffa's and Jerry's. "It was like being on *The Dick Van Dyke Show* or something," recalls Tad Friend, a former *Spy* senior editor.

Then, in February 1991, with the magazine's financial future in doubt, it was sold to Jean Pigozzi and Charles Saatchi, two publishing neophytes with money to burn. Carter started foraging on his own for funding for a new newspaper venture. One of the people he spoke to was Arthur Carter, the publisher of the fledgling New York *Observer*. Arthur invited Graydon to come edit *his* paper instead.

While Andersen was attending a family reunion in Colorado, Carter called to tell him he was leaving. His partner was stunned. "I wish," admits Andersen, "in some ideal world—I guess I wish that, you know, there'd been some conversation beforehand. But we all had our own lives. Clearly, the bomb-bay doors were open. He jumped first."

Was Carter apologetic, at least?

"Apologetic? No."

The move bewildered Andersen. "Before Graydon transformed and reinvented the *Observer*," he explains, "it was kind of a dopey thing. I mean, it wasn't like, 'Whoa, the brass ring!' It wasn't, 'Do you want to be editor of *The New Yorker*?' Not remotely."

He smiles. "So at least whatever sense of surprise I had was not compounded by great jealousy.

"It's funny," continues Andersen, now a co-founder of Inside.com. "On the one hand, you could say Graydon's temperamentally a conservative, kind of a Tory in his bones. On the other hand, he does make these radical breaks in his life, whether it's leaving Canada, starting *Spy*, leaving *Spy*, living on the Upper West Side, living in the Village, all these things. And at the moment Graydon's doing whatever he's doing, it is the greatest thing in the world. He can't imagine living any other way."

Carter transformed the *Observer* almost overnight. Founded in 1987, the paper started as a sleepy little attempt to cover local community-board meetings; Carter turned it into a gossipy, characterful rag about Manhattan's defining professions: the media, the law, real estate, entertainment, Wall Street. "He was a story-generating *machine* in those days," says Helen Thorpe, the writer who did the paper's media column at the time. "I got a lot of credit for 'Off the Record.' But what no one realized is that I got only half the items myself. Basically, Graydon would go out for these long lunches, and he'd come back slightly flushed, and then he'd dump in my lap the most unbelievable media gossip I'd ever heard."

Carter was thriving. Before even the first year of his tenure was up, S. I. Newhouse called to invite him by for a little talk. He revealed that Tina Brown wanted to leave *Vanity Fair.* Then he mentioned that he was also thinking of making a change at *The New Yorker.*

Carter jumped. The prospect of editing *The New Yorker* got him so excited he went home and drew up a plan to reinvent the weekly, then stuck in a murky, post–William Shawn amber. But it was not to be. Newhouse wanted Brown for the job. And when she finally said yes, he offered Carter second prize—Brown's vacated *Vanity Fair* post. Carter accepted. Privately, he was crestfallen.

Newhouse insists he wasn't trying to use Carter to leverage Brown's interest in the job. "I talked about both jobs being open," he now admits, sitting in his spare, lunar office in the Condé Nast building. "At the time, it was not clear that Tina felt she could handle *The New Yorker,* that she was ready to deal with a weekly, so there was some uncertainty. However, my feeling at the time was that Tina would accept *The New Yorker,* as she did, and I was thinking of Graydon more in terms of *Vanity Fair.*"

Ladies' man: Top left, Carter with his wife, Cynthia; above, with Tina Brown in 1992; lower left, with Fran Lebowitz.

Graydon Carter announced he was leaving the *Observer.* Arthur Carter was furious. A decade later, he's still furious. "I was surprised," he says. "But, uh, it might have happened anyway. Truthfully, I found him to be homophobic and anti-Semitic."

He can think of only one example.

"He would use the expression, over and over again, 'Oh, he's just an old fruit,' or 'He's just an old Jewish fruit,' " he explains. "The first few instances, I thought it was just a bit of a joke, but when it was repeated over a period of time, I saw it was beyond that."

When I tell Graydon Carter about this at Da Silvano, he seems perplexed. At this point in our conversation, he has just named Arthur Carter as one of his seven or so major professional influences. "Well," he says, "I can easily see calling someone that as a joke. That's a holdover from *Spy.*" He doesn't sound particularly defensive. "I'd say most of my friends are Jewish," he adds. "I don't know. I have no idea. I never even think about it."

"I'm sorry that Arthur feels upset," he says, a few minutes later, as the bitterness of the accusation sets in. "Because I have nothing but warm feelings for him."

THE FORMER EDITOR OF slash-and-burn *Spy* and the cheeky New York *Observer* at the helm of the celebrity-worshiping *Vanity Fair*? It was like the fox taking over the henhouse. Why did Newhouse do it? "Any editor is a gamble," he explains today, "but I think that between *Spy* and the *Observer,* Graydon had a flair for a kind of journalism that was important to *Vanity Fair. Vanity Fair* is a strange animal. It's popular, yet it appeals to a very cultivated taste."

And Newhouse seemed to understand something else. Carter was ready for the change. He wanted it. As soon as he accepted Newhouse's offer, he began frantically distancing himself from his past. "*Spy* is long behind me," he told *USA Today.* "*Spy* was a day job."

His former colleagues didn't appreciate it. "Given that I was still *at Spy,*" says Andersen, "I felt as though he sort of defined *Spy* as a youthful indiscretion, which didn't particularly please me."

"Let me tell you something," Carter says now. "*No one* at *Spy* had three kids and a fourth on the way. That's the basis for almost all of it—I had to make a living. If I'd been hired by *National Geographic,* I'd have learned about science and nature."

Even as Carter was airbrushing his years at *Spy* out of the picture, he was hastening to mend fences with the magazine's victims. He called Donald Trump, whom *Spy* relentlessly referred to as a "short-fingered vulgarian," and later became so friendly with him he attended his wedding to Marla Maples. At a party at Barbetta, Carter also sheepishly extended his hand to Liz Smith. She graciously accepted his apologies. "I admire him for it," she says in a drawl thick as soup. "Why should he go on being a professional *shit* if he could get out from under it?"

Ironically, Carter was also now the target of media coverage himself, and often it was his former colleagues who were writing about him. He hated it. Every item, no matter how trivial, was viewed as a betrayal. "I think he wished that the *Observer* wouldn't cover *Vanity Fair* at all," says Susan Morrison, who started with Carter at *Spy* and took over the *Observer* when he left. "But because of Graydon's own innovations at the paper, the *Observer* was fueled by media stories, and the credo of *Spy* had always been 'no sacred cows.' "

After Andersen became editor of *New York* in 1994, he started hearing from Carter, too. At one point, he received a note about an impending "Intelligencer" item, telling him that if the item ran, their friendship was over. But their friendship had mostly evaporated by then, anyway. "The threat," says Andersen, "was moot."

Two years later, when Morrison and some other former *Spy* graduates tried to organize a reunion dinner for *Spy*'s senior editors, she discovered that one of Carter's editors at *Vanity Fair,* clearly with his blessing, was organizing a competing *Spy* reunion for the same evening—for assistants and interns only. That's the one Carter attended.

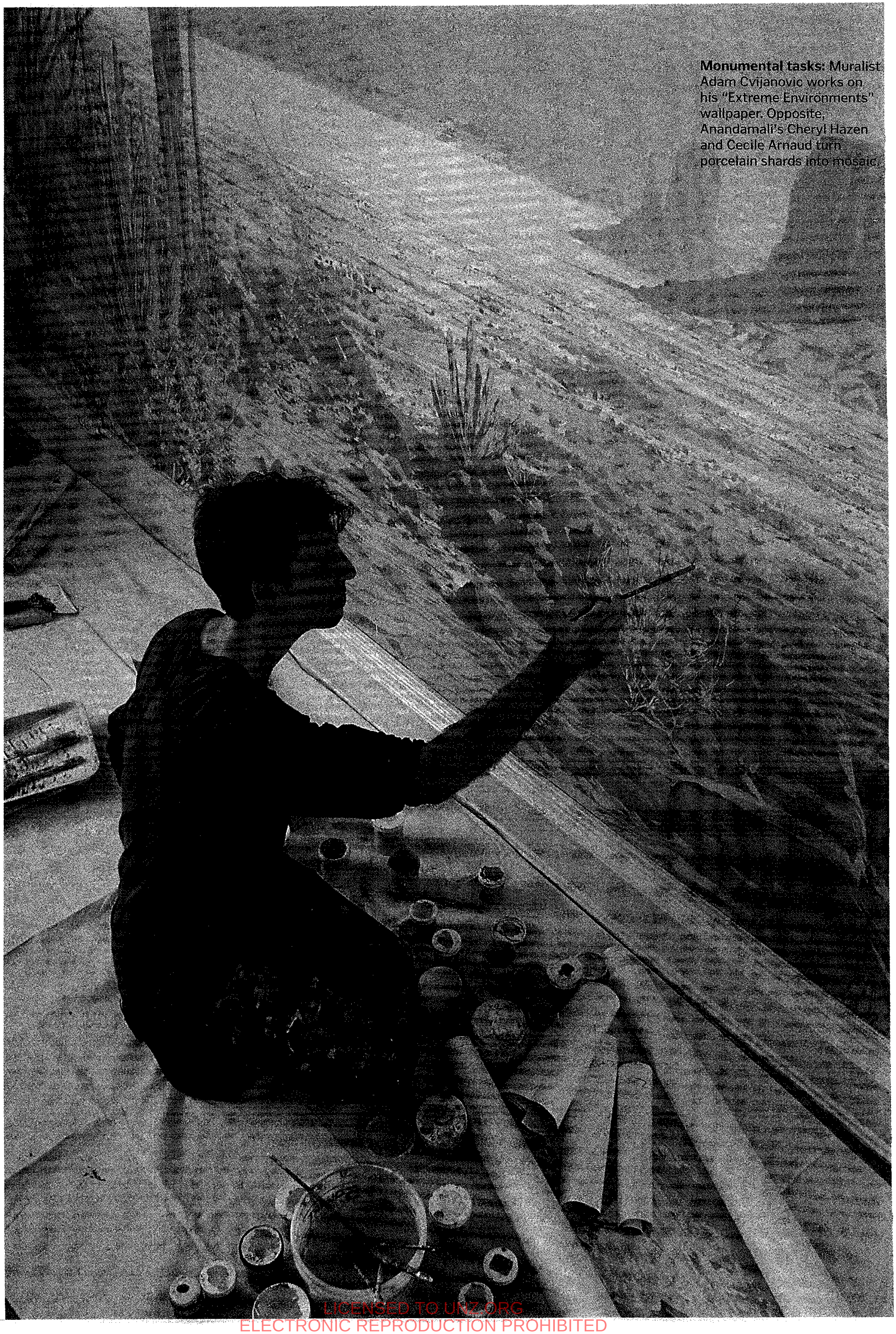
Carter insists he isn't the only one to blame for the unraveling of his old friendships. "You know," he says, "at some point, maybe you feel that they've abandoned you, as well."

It's clear, though, that Carter feels every slight acutely, perhaps too acutely. When he becomes angry at friends or colleagues, he frosts them—in the office, at parties, wherever—leaving them wondering what they've done. "He has his virtues," says Ann Louise Bardach, a former *Vanity Fair* contributing editor. "But courage is not among them. Anything unpleasant is delegated."

Those on the receiving end of his indifference feel the hurt for a long time. "If a person is useful to him, he's loyal," says Arthur Carter. "But once that usefulness is gone, it's 'Next.'

(Continued on page 119)

Photographs: clockwise from top, Marina Garnier; Rose Hartman (2).



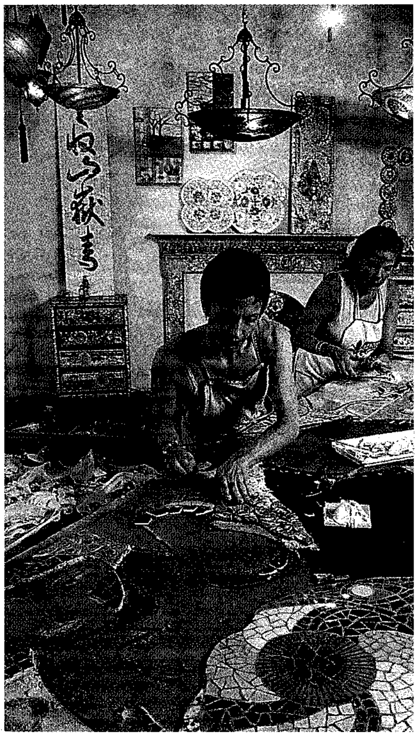
Monumental tasks: Muralist Adam Cvijanovic works on his "Extreme Environments" wallpaper. Opposite, Anandamali's Cheryl Hazen and Cecile Arnaud turn porcelain shards into mosaic.

THE HOME TEAM

HERE ARE THE NAMES YOUR INTERIOR DECORATOR GUARDS WITH HIS LIFE:

THOSE VIRTUOSOS WHOSE UPHOLSTERY, PAINTING, METALWORK, AND FINISHES CAN TURN AN AVERAGE APARTMENT INTO A HEAD-TURNER.

BY VICTORIA C. ROWAN



NEW YORKERS HAVE ALWAYS BEEN APARTMENT-OBSESSED, THE KIND of people who see decorating as a competitive sport. Recently, buoyed by the economy and weary of all that cookie-cutter minimalism, we've been yearning for one-of-a-kind personal spaces: rooms with drama, detail, an element of surprise. And behind New York's most spectacular interiors are special-effects dream teams—the upholsterers, furniture-makers, decorative painters, metalworkers, and floor experts whose names are carefully guarded in the Rolodexes of the city's top architects and interior designers. In their studios and workshops around the city, these highly skilled craftspeople keep arcane decorative-arts traditions alive and devise entirely new ones, using twenty-first-century materials and moxie. Here, we've tracked down a few of the virtuosos whose behind-the-scenes wizardry—from witty postmodern panoramas to mood- and shape-altering slipcovers to floors embedded with mirrors—makes the front-room magic possible.

PHOTOGRAPHED BY TED HARDIN

Pillow talk: Upholsterer Cameron Prather in his workshop.

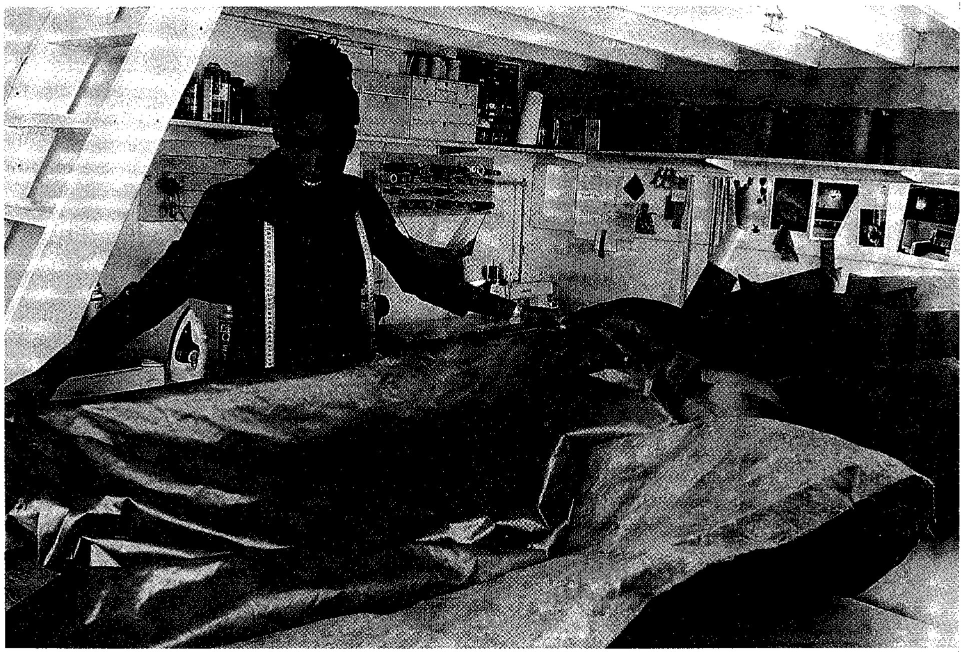
Stanley
PowerLock
16'

Anandamali derives its name from a Sanskrit term that means "blissful garland," a necklace composed of charms accumulated over a lifetime. Assembling objects that had previous lives into something new and whimsical is exactly what owner Cheryl Hazen and her colleague Cecile Arnaud do. They remake ordinary furniture with a technique called *picassiete*—French for "stolen plates"—which involves cutting plates into mosaics, much the same way that old drapes and clothes are cut up to create quilts. What makes these Anandamali dressers, backsplashes, dining tables, side tables, mantelpieces, and murals so extraordinary is that the porcelain shards—even if they're patterned delft or Limoges—are used as a painter uses pigment for virtuoso effects. Their sense of style can be campy, like a mirror framed by celebrity Marilyn Monroe and Kennedy plates. Or it can be modernist chic, like a white-on-white composition for a Peter Marino client in the south of France. No matter what, each work is ingenious (note the mug handles used as drawer pulls) and one-of-a-kind.

Today, a client can buy a ready-made piece from the gallery, or bring in fabrics and paint samples and Anandamali can create something to order. They stock more than 10,000 plates, thousands of mosaics, and dozens of colored grouts and have a warehouse of furniture ready to customize. Years of this work have given Hazen a deconstructionist eye: "Every plate I see at a flea market, I imagine how it would look broken."

(Anandamali, 35 North Moore Street; 212-343-8964. Prices range from $100 for small frames and hurricane lamps to $15,000 and higher for a custom mantelpiece.)

"MAKING SLIPCOVERS FOR A SOFA IS VERY SIMILAR TO MAKING A DRESS FOR A WOMAN."



Woman of the cloth: Fabrica's Demi Adeniran.

Adam Cvijanovic not only is capable of painting like a Renaissance master but is himself a twenty-first-century autodidact version of a Renaissance man. A high-school dropout, Cvijanovic taught himself to use artistic techniques from oils to tempera, and his commissioned portraits and murals employ a keen sense of postmodern wit in the Mark Tansey vein. In the atrium of photographer-philanthropist Henry Buhl's loft, for example, he created a frieze that at first glance appears to be stolen off a Roman temple. Closer examination, however, reveals that Cvijanovic has painted a complex still life of photography equipment. For another mural series, Cvijanovic did a riff on Giovanni Battista Piranesi's "Views of Rome," studying New York's greatest structures to anticipate how they might deteriorate—imagine sheep grazing by a picturesque ruin of Grand Central station. But the most ambitious project is his "Extreme Environments" wallpaper, for which he takes what he calls "the kind of places you see in car commercials" and tweaks their larger-than-life qualities. "Monument Valley," "Greenland Ice Cap," "Tropical Rain Forest," and "Pebble Beach" are inspired by Zuber wallpaper, the Museum of Natural History's taxidermy backdrops, even Western movies. Cvijanovic has developed a system that allows the client to mix and match panels from within each series. With "Monument Valley," for example, one could order the scenic panels of flowering desert plants, or an Indian-warrior scene, or throw in a John Ford crew filming that very scene for his 1956 film *The Searchers.*

Cvijanovic uses archival paint on Tyvek, meaning that a panorama for an entire room can be removed and stored in rolls that weigh only about twenty pounds—and fit in the bottom of a closet. "Commercial art has never been my primary agenda, but the wallpaper project is one that bridges both worlds," says Cvijanovic. "It can be either provocative or completely innocuous, and that's fine with me."

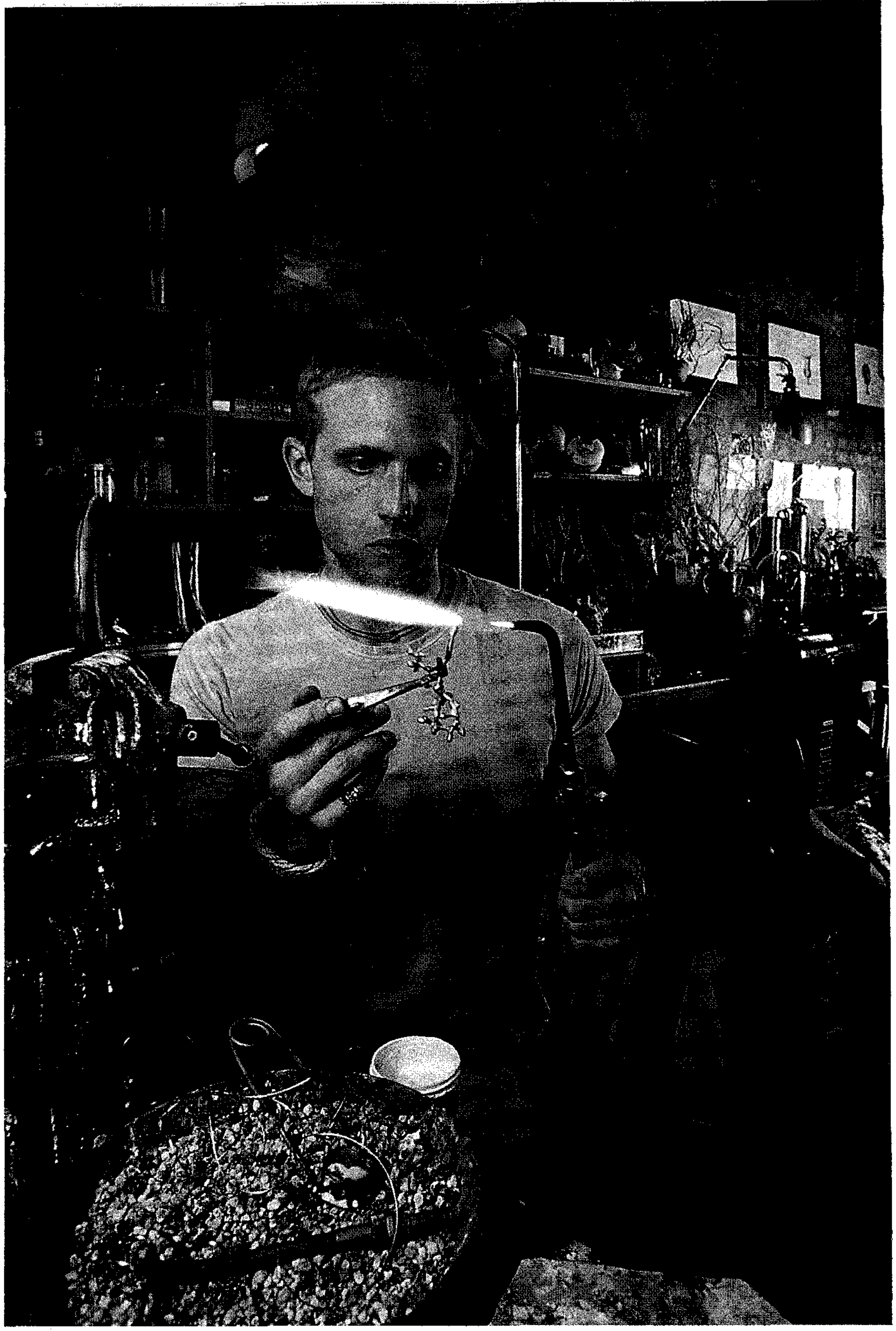
(Adam Cvijanovic, 718-522-4028; acvi@earthlink.net. Prices for original murals vary; each 40-inch wallpaper panel is $3,250.)

Demi Adeniran of **Fabrica** graduated from FIT with a degree in marketing and styling. She became a fashion coordinator for Bloomingdale's but gravitated to the home department—"The people there were so much nicer to deal with!" she explains. Though she didn't pursue sewing at FIT, Adeniran says, "I was the kind of person who could make a dress the same day for a party that night." So she didn't have to apprentice long with upholsterers' shops before she felt confident enough to open her own, making custom window treatments, bedding, and upholstery. Now she does a range of pieces: drapes in pin-striped wool or antique embroidered silk, a chic earth-tone duvet, a white cashmere window seat. Adeniran works on grand-scale jobs for Robert A.M. Stern and Annabelle Selldorf Architects, plus smaller residential projects like her next one: Claudia Schiffer's Kips Bay carriage house.

(Fabrica, 212-587-6340. All work is custom; window treatments start at $850; custom silk fabric is $1,800 a bolt.)

Cameron Prather is another fashion-world dropout who has found a happier home for himself in the world of interiors. Known as "the fabric genie" among his friends, Prather makes house calls, and upholsters anything from walls and ceilings to headboards. Though only 33, he's been at this for twelve years, ever since interior designer Muriel Brandolini discovered him working retail at Paul Smith. Since then, Prather has astonished many clients with his clever solutions, such as covering walls with beautifully detailed appliqués and quiltlike strips of fabric, or mounting hand-painted Asian flags in swags on a wall. But his favorite client is still his first. "Muriel has a wonderful, eclectic eye," enthuses Prather, who most recently made her several patchwork cashmere-felt blankets for a country house, and a pleated ceiling pieced from three saris. Despite his home-design successes, Prather's fashion training still comes in handy. "Making slipcovers for a sofa is very similar to making a dress for a woman," he says. "You're fitting and draping fabric over a form."

(Cameron Prather, 917-834-8711. Prices vary by the job, but his hourly rate is approximately $40–$50.)



Torch bearer: Metalworker Philip Crangi in his studio.

As a high-school student in northern Virginia, Kristin Ordahl was used to seeing painted floorcloths in historic homes—Thomas Jefferson even had them in the West Wing of the White House. But when Ordahl, a Philadelphia College of Art graduate, decided to make a floorcloth as a wedding present for a friend in 1999, she didn't resort to traditional palettes or folksy stencils. Instead she created an abstract work in an intense color key, and an entrepreneurial concept was born. Ordahl and a furniture-designer friend, Kelly Bortoluzzi, merged the first syllables of their last names and dubbed their company **Orbo Design**. Orbo floorcloths stand out for their custom-color stains, which have a luminous, watercolor quality; their heavy-duty canvas graining; and the contrasting pin-striping, which they apply with a car-detailer tool that draws hair-thin lines. And then there's the pair's remarkably wide range of influences: "We're inspired by madras, by op art, by vintage mattress ticking, early Marimekko, Mark Rothko, and Agnes Martin," says Ordahl.

Their artfulness has paid off: Among their early fans are Robert A.M. Stern, who ordered a custom rug for a client in Nantucket, and Martha Stewart, who is so thrilled with the pieces Orbo made for her TV show's permanent set that she's invited Ordahl and Bortoluzzi to be guests on her program. "A guy from London called in an order," says Bortoluzzi, "on the condition that our rugs could withstand his wild parties for sloppy friends who spilled red wine all over the place. We conducted a test, and with four layers of floor varnish, the rug wiped clean as new." Plus, the cloths are so reasonably priced, it's tempting to order different ones for different seasons. And soon there will be more stock lines to choose from. "Next," Ordahl says, "we're going to experiment with organic forms and iridescent paints."

(Orbo Design, 718-384-7404; www.orbodesign.com. Rugs are roughly $46 a square foot; custom rugs start at $75 a square foot.)

Like most other couples, **Pat Dwyer** and **Chris Pearson** have worked out a division of labor over the years. But these two happen to be among the city's best decorative painters: Pearson does the larger-scale stuff, like a ceiling of Maxfield Parrish–esque clouds, and Dwyer does the more delicate work, like the trompe l'oeil monkeys peering down from behind the cornice of the same ceiling.

Decorative painting, painted-furniture conservation, and water gilding may be dying arts, but they're gloriously alive and well in Dwyer's and Pearson's hands. Depending on the requirements of a job, Dwyer and Pearson work alone or together, on-site or out of their home-cum-studio in Chinatown. One of the first challenges of their twelve-year career was faux-bois-ing Rudolf Nureyev's Dakota apartment; other portfolio highlights include gilding a dome for Madonna's Upper West Side digs, wax-troweling the white walls in Manolo Blahnik's midtown boutique, and painting the murals in the Upper West Side bars Prohibition (a Cubist jazz montage) and Vermouth (dancing girls). The couple also specialize in hand-painted wooden floors in original and historical patterns. The Russian geometric patterns at decorator Bunny Williams's country house, for example, are so sumptuous they'd impress czars of any era, imperial to postmodern.

(Pat Dwyer and Chris Pearson, 212-334-3930. Rates depend on the job: approximately $65 an hour for furniture touch-ups, $500 a day for art jobs.)

Designing a spectacular room is in many ways like styling a starlet for an awards ceremony: The perfect form-fitting dress will draw the paparazzi, but it's the jewels that will produce the double take. **Philip Crangi** is a metalworker who is the genius of the knockout decorative accessory. His creations for hot interior designers like Russell Bush and Richard Lee—be they custom lamps, chandeliers, andirons, decorative hardware, or tabletop sculptures—are the domestic-design equivalent of conversation-piece earrings.

"I ONLY SLEEP THREE HOURS A DAY. *NO* IS NOT MY KIND OF WORD."

Crangi's sensibilities are extravagant both in value and aesthetic, which he describes as "Fabergé meets Jules Verne." His potted-flower sculptures have spiky petals of pearls and semiprecious stones, and their sinuous seaweedlike leaves look like they could eat a lapdog alive. His quirkiness is mirrored in his work environment, which he shares with his sister and business partner, Courtney. Their windowless studio is crammed with branches of coral, racks of antlers, and various beast skulls, bouquets of sea fans, meteorites, and vases—imagine the cell of a flamboyant monk dwelling below sea level.

Not surprisingly, Crangi has a B.F.A. in jewelry design from the Rhode Island School of Design and trained Ted Muehling in silversmithing. In addition to his jewelry line (available at Borealis and other Steven Alan stores), he has designed tiaras for the artist Mariko Mori and for the recipients of the fashion industry's Venus Awards. For antiques dealer Alan Moss, he creates one-of-a-kind lamps—one that's an enormous obelisklike quartz crystal, another that's a varnished ostrich egg inspired by thirties French designs. He and his sister also do restoration, specializing in Dinanderie, an unusual technique for lacquering over metal—an art that's difficult to master, though not always appreciated. It's endangered, Crangi says with a laugh, "by zealous housekeepers trying to polish away what they think is tarnish."

(Philip Crangi, 212-614-9226. Restoration starts at $75 an hour; metalwork starts at $1,000, lamps at $1,000.)

Taffy Dahl modestly describes what she and her husband, Donald Kaufman, do for a living as "making sure the frosting is as good as the cake." In this case, the cake is the room and the frosting the custom paints created for it. Kaufman and Dahl, the hues-who of **Donald Kaufman Color**, developed their expertise as artists—he as a color-field painter (his paintings are in the collections of several major museums, including MOMA), she as a ceramist. And for 25 years the laid-back couple have used their hybrid fine-art sensibility to formulate the ultimate couture paints for their clients. A rainbow of colors infuse every Kaufman paint—even the whites—with suggestive nuance. "For Ian Schrager's Delano hotel, Philippe Starck requested milk, which required a touch of violet to suggest that translucence," says Kaufman. "For the J. Paul Getty Fine Arts Center, Richard Meier needed a white that was as bright as possible without losing a balance between warm and cool.

"The same three considerations determine every residential or commercial job we do," Kaufman explains. "Local light, the nature of the space, and the design goals of those who are going to use it." Because the quality of light can change from the lobby to the penthouse in the same building, Dahl and Kaufman always consult on-site, bringing a big black bag filled with thousands of paint chips. Back at their office on a grotty block in the meatpacking district, among a mad-scientist's den of pigment dispensers, assistants mix up samples. Then Kaufman and Dahl return to the site to confirm their hunches or, if need be, tinker with pigments on the spot. For a long, zigzagging hallway, they once did twelve panels of color to reduce the monotonous tunnel feeling, though in general they advocate simplicity. "Every color has to have a good reason to be there," says Kaufman. Recently, Dahl and Kaufman partnered with Suzanne Butterfield, author of one of the three lavish coffee-table books on the Kaufman palette philosophy, to create a pret-a-porter line of chic shades that designers and in-the-know regular folk alike can eat up.

(Donald Kaufman Color, 212-243-2766; distributors, call 800-977-9198 for paint line. Consultation jobs start at $5,000; paint is $40–$70 a gallon.)

When clients long for dare-to-be-different wall finishes and floors, they contact Ivan James of **Walls, Inc.** James, a Londoner of Guyanan descent, arrived in the U.S. in 1982 and worked by day as an accountant on Wall Street. Then a friend tipped him off to moonlighting gigs taping Sheetrock. Finding that he was a natural for the work and could make more money than at his day job, he founded his own company. James can do fancy wall treatments like Venetian plaster with metallic leaf finishes, as he's done for many of the Zen Palate restaurants, or saturated white-and-blue concrete walls like the ones he created for Tommy Hilfiger's showroom. His most innovative specialty, though, is his customized epoxy floor made with Hydroseal, an industrial sealant used on the underside of the George Washington Bridge and in the Holland Tunnel. The product is such a flexible medium, it can be left clear or mixed with cement or sand. It only needs to be a quarter-inch thick (a standard concrete floor requires four inches); it can be poured on any surface, including Formica; and the finish is so hard that it's scratch- and crackproof. James can color the epoxy or create delightfully surreal effects by layering it with shards of glass, newspaper clippings, even dried fish from Chinatown.

Last month, James got to try out his latest invention for the trendy new restaurant Tao: 6,000 square feet of cerestone, a finish of miniature plastic pebbles that can be custom-colored and is so hard that it sparks when you drag a key across it. "I only sleep three hours a day," James says from his cell phone, rushing to a site. "*No* is not my kind of word."

(Walls, Inc., 718-277-4765. Walls are $13–$25 a square foot, floors $8–$35 a square foot.)

Upholstery is time-consuming and messy—even the catalogue houses demand weeks to produce a sofa—so there aren't many artisans who want to do it anymore, and fewer still who can afford the amount of New York real estate that it requires. But for some, it is a family tradition. Fourteen years ago, Mike Feldman, a Ukrainian immigrant, founded **Mike's Pillows**—and now his son Leon Feldman runs the place and in turn is grooming David, his college-age boy, in the business. They make everything custom, in any idiom, from kilim bench cushions to *Austin Powers*–bright vinyl throw pillows (watertight and perfect for a patio) to old-fashioned down pillows and comforters. Where else can you specify percentages of duck, goose, or eiderdown? Given their adaptability, it's no wonder that the Feldmans have caught the eye of the celebrity set. Mike's Pillows has done specialty work for films (*Mickey Blue Eyes*), models (Alek Wek), and style icons (Martha Stewart, Randolf Duke). All resting peacefully, no doubt.

(Mike's Pillows, 114 East 1st Street; 212-260-7270. Small patio vinyl pillows are $25; down sleeping pillows start at $70.)

While many New York apartments suffer from lack of light and breathing room, **Gisela Stromeyer's** sculptural fabric installations can be a miracle cure, making the most uninviting space almost ethereal. Stromeyer comes from a family with four generations of German tent-makers and is the daughter of Peter Stromeyer, the partner of Frei Otto, who pioneered innovations in tensile structures. A onetime professional dancer, Stromeyer came to Manhattan from Konstanz, Germany, in 1987 to study architecture at Pratt and never left. That varied background is evident in her work. "Influenced by my experience with dance, I use forms that flow, that are flexible, that play with light, that acknowledge our craving for softness and sensuality," she explains.

"WHEN YOU'RE A CONSERVATOR, YOU LEARN TO **LISTEN TO THE OBJECT."**

That softness and sensuality manifest themselves in both her aesthetic and her construction. Her line of column lamps—with evocative names like "Hula Hoop" and "Caterpillar"—are reminiscent of Noguchi mulberry-paper lamps, yet are made from white spandex fabric with fiberglass hoops and can go into the washing machine. She also does custom installations in homes and offices. Made in three weights of spandex, from sheer to opaque, Stromeyer's "sails" can be used as canopies, as corner focal points, or as room partitions. She has also created several permanent installations over pools, such as the large one at a Manhattan Equinox, that reflect the water, suggesting cloud formations. And all of Stromeyer's sails can be dramatically lit to create different moods—proving that sometimes it's the nonfunctional aspect of the room that makes it the most inviting.

(Gisela Stromeyer Designs, 212-406-9452; www.stromeyerdesign.com. Column lamps are $1,200 each; rooms start at $1,300.)

For a head-spinning array of flooring options, the experts turn to Richard Glanzer of **Carpet Resources Ltd.** When Glanzer says "I have 400 stone samples, 300 wood samples, four leather lines, glass flooring, bamboo flooring, tortoiseshell vinyl tile, faux concrete, end-grain wood, cork, rubber flooring that looks like a basketball, base and crown moldings, and 100-year-old wood salvaged from the bottom of a lake," he's just getting started. "I've never installed a plain strip-oak floor," boasts Glanzer. "It's always something different, whether it's a woven-paper floor for Ralph Lauren's home or a Brazilian cherry for the Eileen Fisher store in SoHo." Compared with the intimidating atmosphere at many showrooms, Glanzer's regular-guy attitude is winning. He gets as excited about the luxe materials (like stainless-steel tiles and purple heart wood) as about the comparative bargains (like vinyl treadplate—it's lighter and cheaper than real metal and comes in custom colors—solid-wood laminates, or an eco-friendly sawdust tile that can be embossed to look like dyed ostrich leather). His favorite product these days? Woven vinyl that mimics sisal or tatami but is easy to clean, is long-lasting, and won't stain. "Recently, I shipped to Turkey a 25-foot-by-35-foot leather floor that was a jumbo backgammon board," says Glanzer. "Now, *that's* the kind of assignment that makes this job one of the best games in town."

(Carpet Resources, 37 West 39th Street, third floor; 212-302-1113. Flooring ranges from $4 to $40 a square foot.)

We are not a business," says Hisao Hanafusa, owner of the Japanese custom-carpentry shop **Miya Shoji & Interiors.** "I have not raised my prices in eighteen years!" His store has been on the same block since 1951 and feels more like a private loft (most of the woodwork is now done in Queens), which is appropriate for this sublimely elegant craftsmanship. The screens, lanterns, tatami platforms, tables, and cabinetry are made (with few exceptions) without glue, screws, or other structural hardware. Each piece is held together by precise joints, wooden pegs, and gravity; most pieces disassemble, to be shipped flat internationally or easily moved across town. "These objects are not meant to be human statements," Hanafusa says, "so we conceal the construction." A polyhedron ceiling lamp of many intricate miniature joints, each a marvel worthy of display, will be rice-papered over when finished, so it's "mysterious and soft like clothing." And the slender verticals of the screens are always installed as the original tree would have stood in the forest, never upside down.

Miya Shoji has done traditional work for institutions like the Boston Museum, but Hanafusa clearly prides himself on his original designs, which he says "are nothing like what you would see in Japan." A raised double-tatami platform with a sculptural base, for example, "is an entertainment center," according to Hanafusa. "You can use it for a low dining table, a coffee table, a four-sided bench, or roll out a futon on it for a bed at night." An elegant answer to New Yorkers' multitasking needs.

(Miya Shoji, 109 West 17th Street; 212-243-6774; fax, 212-243-6780. Lamps start at $100, screens at $300, bed platforms at $4,000.)

For those who believe too much is never enough, the Evel Knievel of decorative finishes, the iconoclast who claims credit for inventing sparkle-faux-bois, is **Garry Hayes.** With a B.A. in fine art and training under Lee Ames (the muralist and former teacher at the renowned Isabel O'Neil Studio Workshop), Hayes has done plenty of conventionally elegant finishes for tony apartments. But he prefers full-throttle fantasias like those he's created for Deb Parker's haute-kitsch joints like Barmacy and Beauty Bar, or the basement of Meow Mix, where one can see his bold plaids, vintage-magazine collages, and walls drenched in glitter. Other finishes in his repertoire include glazing, faux metal, Venetian plaster, and snakeskin. His recent pride and joy is the blue-and-silver glitter walls for the East Village boutique Garo Sparo Apparel, which he describes as "cyborg meets hip-hop." Enamored of Paris's peeling billboard

Restoration period: Textile conservator Gina Bianco and colleagues.

kiosks, he is currently working on a line of painted screens that will be multilayered assemblages of montage, silkscreening, and film.

(Garry Hayes, 212-463-0534. Depending on the job, his rate can be $400–$500 a day; large jobs priced as a whole.)

Raken Zielinski—whose nickname, **Raken Leaves**, is also her studio's name—is a third-generation upholsterer of Polish descent. Originally from Detroit, she grew up playing in her uncles' upholstery workshop. After getting an undergraduate degree in weaving and sculpture, she came to Manhattan to study fashion design at Parsons but dropped out one semester before graduation because she "didn't like the fashion scene." Eventually, she opened her own upholstery shop with her husband, Julius Klein, a painter and musician. Using her relatives' century-old tools, and trusty 50-odd-year-old industrial sewing machines, Zielinski is one of the few people left who know how to tie springs, sculpt horsehair, weave jute webbing, mold foam, and under-upholster in muslin. She can resurrect an eighteenth-century settee as easily as a mid-century Knoll chair.

In addition to doing private jobs for Phyllis Kind and Kenneth Cole, she has produced work for theater sets, including two chairs for *Art* as well as pieces for *Jelly's Last Jam* and *Side Man*. With her sculptor's eye, she has a knack for seeing makeover possibilities. For instance, a client recently commissioned her to transform a nondescript couch into a voluptuously overstuffed, rounded-arm number with two mood-changing sets of slipcovers. She and her husband have also devised custom pieces of furniture, like an ingenious newspaper-storage-and-clipping "station" hidden within a flip-top ottoman, upholstered to match a Deco armchair. Since expanding next door last month, they plan on launching their own furniture line. "Because everyone is so cramped in New York," Zielinski explains, "every piece of furniture has to do two jobs."

(Raken Leaves, 44 East 1st Street; 212-533-8189. Club-chair upholstery starts at $700, couches at $1,200, couch slipcovers at $900.)

Gina Bianco describes herself as providing "textile conservation and aesthetic services," but what clients actually get when they hire her is a fabric authority of near-psychic abilities. With eighteen years of experience, Bianco has been entrusted with many precious things, ranging from Abraham Lincoln's greatcoat to Dorothy's ruby slippers to the Calder Circus at the Whitney Museum. But Bianco also revels in applying her experience to those items precious only to their owners. She has restored clients' beloved Victorian piecework chairs and window treatments—and can do ace reproductions, like a set of late-nineteenth-century Moorish chairs modeled on some that had once been in John D. Rockefeller's midtown living room.

Currently on Bianco's worktable is the kind of brainteasing project she loves: recently unearthed fourteenth-century cloth-of-gold ceremonial hats that a Hong Kong dealer has commissioned her to conserve and mount. Drawing on her early training as a couture milliner, she made a pattern of each hat out of stiff cotton, so that on a stand, the new inner hat would support the antique, without any pins or alteration to the original required. It's the perfect metaphor for what Bianco herself does: magically supports textiles in such a way that the conservation work disappears. When asked if this kind of monkish enterprise can get lonely, she replies, "Not with all that history present. When you're a conservator, you learn to listen to the object."

(Gina Bianco, 212-924-1685. Prices vary by the job, but approximately $50 an hour, $100 an hour on-site; consultations are $50–$100, and that fee is applied to any subsequent work.) ■

PAINT THINNER

A new life: Kay Lowinger, at her home and studio in East Harlem.

An Unorthodox DEAL

Kay Lowinger claims she was promised a life of affluence if she converted to her husband's religion, Orthodox Judaism. She kept *her* part of the bargain, raising her three children in the faith. But when she divorced her husband, she also sued the person who'd made the promise: her mother-in-law. By Robert Kolker

It was a three-bedroom colonial on a little hill in Larchmont, nothing special, a rental with a garage, a finished basement, a perfunctory driveway. This was where she was living, the youngest daughter of a wealthy Korean family—a former child prodigy, a pianist and classical singer—now a mother of three with no savings, sharing a house with a man she feared. • There was a piano, but she doesn't remember playing it. There were nannies, but none lasted very long. And always there was her husband, Lou, who, she says, rarely seemed to have a job, who forbade her to have visitors or make phone calls. • All that changed, Kay Lowinger recalls, one winter afternoon in 1980, when the bell rang and she opened the door to find a stout Hungarian matron standing outside. It was only the

Photographed by Jessica Wynne

second time Kay had seen her mother-in-law in six years of marriage. She watched, slightly stunned, as Edith Lowinger walked into the living room.

In her low, Middle European accent, Edith explained that she wanted Lou's three young children to be raised as Orthodox Jews, Kay remembers. For that to happen, Kay would have to convert. Edith had anticipated that her Catholic daughter-in-law might not be open to a new religion, and so, Kay says, Edith made her an offer: She would never want for anything, her family would live in a beautiful home, her children would be as accepted as Edith's fourteen other grandchildren, Kay would finally be treated like Edith's other daughters-in-law—all this if Kay would become a Jew.

A few months later, Kay flew to Israel with Lou and the kids and underwent an Orthodox Jewish conversion. When she returned, their belongings had been moved into a spacious fifties ranch house with separate kitchens for meat and dairy, set on two plush acres in Harrison with a grand semicircular driveway. The day they arrived, Kay says, Edith was waiting with the gift of a new set of linens, and the two women embraced for the first time.

It was the children who persuaded Kay to leave that home thirteen years later—and to take them with her. They were teenagers by then, old enough, they said, to see what their father was doing to their mother. First they moved into Kay's sister's house in New Jersey, then to an apartment in Scarsdale that Kay couldn't afford to furnish. As the kids completed courses at the Westchester Day School, an Orthodox yeshiva, Kay sued Lou for divorce. Early on, he offered her a settlement if Kay would move back in, make his meals, and do his laundry. She demurred.

But it's what Kay did next that makes this divorce different from all other divorces. At a standoff with her husband after two years in court, Kay Lowinger sued her mother-in-law for breach of contract—for failing to honor the promise Kay claimed Edith had made that day in 1980 to support her and her family if she raised her children as Jews.

TELL ANY DIVORCE LAWYER THAT you want to sue your in-laws for money, and he'll patiently explain that *they* weren't the ones who signed your marriage certificate, took the vows, pledged their support. But Kay Lowinger's lawyer, Norman Solovay, heard in Edith's alleged promise something special—an oral contract that could give her and her children access to assets that heretofore had been sealed from them.

Of course, there were obstacles. Edith insists she never promised Kay anything, never left her Borough Park home to visit Kay, never pledged her financial security, never even encouraged her daughter-in-law to convert. "I have never been to Larchmont in my life," Edith, now an unflappable, 77-year-old great-grandmother, said under oath in September, when the civil action finally made it to trial. "Evidently, you can see that this was not a very functional marriage, but that has nothing to do with me."

And there was a second hurdle: No one had even heard a word about the alleged agreement until more than a year into the divorce, when Kay mentioned it to Solovay in passing. "Getting facts out of Kay was like pulling teeth," explains the genteel, white-haired litigator. "This was not something easy for her to discuss. We had all this trouble with Lou's pretense that he didn't have any money, but we knew he did. It really left me with almost no other alternative than to go after the mother."

Edith, Solovay believes, controls one of the largest private fortunes in the country. Her invalid husband, Maurice, is the sole owner of the North American Foreign Trading Corporation, an electronics-import business that established trading relationships with Japan in the forties, just in time for the transistor boom. In 1997 alone, North American did $400 million in business. By then, Maurice had suffered a series of strokes, and Edith was essentially running the business.

The Lowinger family is prominent in the Orthodox Jewish community. While Lou may be something of a prodigal son, Maurice and Edith are Holocaust survivors, both of whom lost their entire families to the Nazis; they are regarded as heroes who helped keep thousands of Jews alive by smuggling food and supplies into the Budapest ghetto. Their other sons' acts of charity on behalf of causes ranging from building yeshivas to providing health care for the poor are well known in the Orthodox world. The notion that an observant Borough Park matriarch like Edith would bribe a non-Jew to convert—an unambiguous violation of Jewish law—is all but inconceivable—unless, of course, she was desperate to do so for the sake of her family.

Family: Above, from left, Liza, Kay, Alan, and Michelle Lowinger today. Opposite, from left, Michelle, Liza, Alan, and Kay, in the mid-nineties.

As soon as Kay's suit was filed, Edith's lawyers moved to have Solovay sanctioned. They called the suit frivolous and claimed First Amendment protection, arguing that the state couldn't enforce a contract that mandated someone's religion. It was nearly two years before a New York State Supreme Court judge allowed the suit to go forward, saying the government enforces all sorts of agreements involving the upbringing of children. The case took on a life of its own: Solovay cited a 1996 case, *Lapkin* v. *Lapkin*, in which a daughter-in-law sued in-laws who allegedly had promised her a trust fund. Poor Mrs. Lapkin went on to lose that case, but the strategy, at least, was recognized. "I had dreamed up that complaint with no precedent whatsoever," Solovay marvels now. "Just faith that the system should have some remedy for something like this."

And so, in late September, after six years, Solovay got to test-drive his breach-of-contract notion before a jury of six in a small, garish courtroom on the third floor of 80 Centre Street. Only four witnesses took the stand: Kay, Edith, and two Jewish scholars, each side's expert witness on the centuries-old debate on conversion for money. For four rainy days, Kay and Lou's grown children sat behind their mother in the courtroom, exchanging not a word with their fidgety, gray-haired father sitting just a few rows away.

On the stand, Edith came off as both defiant and deeply offended. While other Orthodox parents might have said the mourner's kaddish for a child who married outside the faith—Maurice, for one, has never met his daughter-in-law or the grandchildren—Edith had supported Lou's family for years, providing him with a paycheck and interest-free loans through a family corporation, paying every Visa bill, sending envelopes of cash to the house in Harrison. Now Maurice was an invalid, unable to speak, and her son's ex-wife was taking her to court for supposedly abandoning her and the children.

'He's not bad; he's *weird,*' Kay says of Lou. 'Something is missing. He's like a little kid without a conscience. *That's* what's missing.'

"I thought when I grow to my old age, I would have a chance for a little peace and quiet and private life," Edith testified, sighing behind large glasses that cover half of her face. "Unfortunately, I have to get involved in something that is so below my dignity and so unnecessary, because all my life, I voluntarily, whatever I could afford, I *gave.* I think he is the victim in this case, as am I, as are his children, because they are sacrificed for some dream of somebody's financial gratification."

During a lull, Kay and Lou's 22-year-old son, Alan, made eye contact with his grandmother and repeated the word "evil" over and over. Edith, who had paid his living expenses for most of his life, coolly responded, "That was not necessary."

KAY LOWINGER IS GIRLISH AND fragile, looking more like a sister than like a mother to her children, with wide eyes and an incandescent smile. Still slight and ebony-haired at 50, she lives in East Harlem, in a three-bedroom apartment with a white slanted work table near two tall windows. She is establishing a career as a decorative artist. The kids stay with her intermittently. Two graduated from Penn; one is a junior at Brandeis; all three have extensive student loans to pay off. "My mother loved me the most among all her eight children," she tells me, sitting in her kitchen with her furry white Maltese, Biscuit, and a pack of Parliaments. "That's why I stayed a baby. Instead of a daughter, I was a pet."

Her English is still tentative after twenty years here, and her account of her marriage is as profoundly weird as it is difficult for her to explain. To explain *why* she can't explain it, Solovay even had her examined by a therapist from Bellevue, who diagnosed her with a post-traumatic disorder. Kay's mother owned a hotel, two factories, and a taxi company; her father operated a salt mine. A singer in child talent contests on Korean TV, she was driven through the streets of Seoul by a chauffeur. After she earned a fine-arts degree, she shrugged off all family support and entered the stewardess-trainee program at Northwest Orient Airlines—fairly prestigious, cosmopolitan work at the time for a South Korean woman. But when she met Lou Lowinger in 1973, she was turning 23, long past prime marrying age in that culture.

Lou, a plump, persistent 28-year-old, came up to her in the lobby of a Hong Kong hotel and asked her out for coffee on the spot. Before her cup was empty, he asked her to dinner. She says he told her he was a vice-president of his family's business. Somehow, Kay adds, he never mentioned his religion. Instead of a yarmulke, she says he wore hats and toupees. "He told me he doesn't ride in an elevator because he is exercising," she remembers. "He always came with his own food, so I thought he must have had a strict diet."

In person, Kay still makes some allowances for the man she married and divorced. "He's not bad; he's *weird,*" Kay tells me. "Something is missing. He's like a little kid without a conscience—*that's* what's missing."

Her lawsuit against Edith expands on that theme in lurid detail. After their wedding in Seoul in 1974, they spent the next four years in hotel rooms in Tokyo, Hong Kong, Paris, and Milan—with Lou sleeping in front of the doors, Kay says, so that she wouldn't escape. The suit alleges that Lou regularly forced her to undergo "body searches," which "included his smelling her all over to see if he could detect the odor of another man." She says sex was more an act of extortion than an act of love, that he insisted on watching her even when she went into the bathroom. (Both Lou and Edith Lowinger declined repeated requests to comment for this story.)

Edith was right about one thing: This wasn't a very functional marriage. "I did not have any other thinking," Kay said on the stand, "other than trying not to get hurt more."

IN EARLY 1975, EDITH LOWINGER RECEIVED a phone call from a man named Jimmy in Hawaii, who told her that his sister was Kay Lowinger, and that their mother had died in a fire. He asked Edith if she knew how to reach Kay, and she said she had no idea—she had heard nothing about Kay or any wife, and she hadn't heard from Lou in six months. But by late summer, she tracked the couple, through credit-card receipts, to a hotel in Lake Como, Italy.

Edith decided to confront her son; Maurice did not join her. On an August day at the Milan Hilton, Kay stayed upstairs in her room as mother and son reunited. Eventually, Lou brought her down to meet his mother. The two women didn't say much; Edith didn't even give Kay the news about her mother. "It was completely beyond my understanding what was going on," Edith testified. "I did not have much conversation, even with Lou. I was very upset, and I just had to digest the situation. I presumed her family found her and gave her the news."

Kay says she wouldn't hear about her mother's death until Lou told her—months later. But during these hard times, Kay didn't leave Lou. She has trouble explaining why, even now. "It was mostly pride," she offers. "I didn't want to ask for help. I had wanted to show my mother I was okay. But after that, I didn't care about myself or what I became."

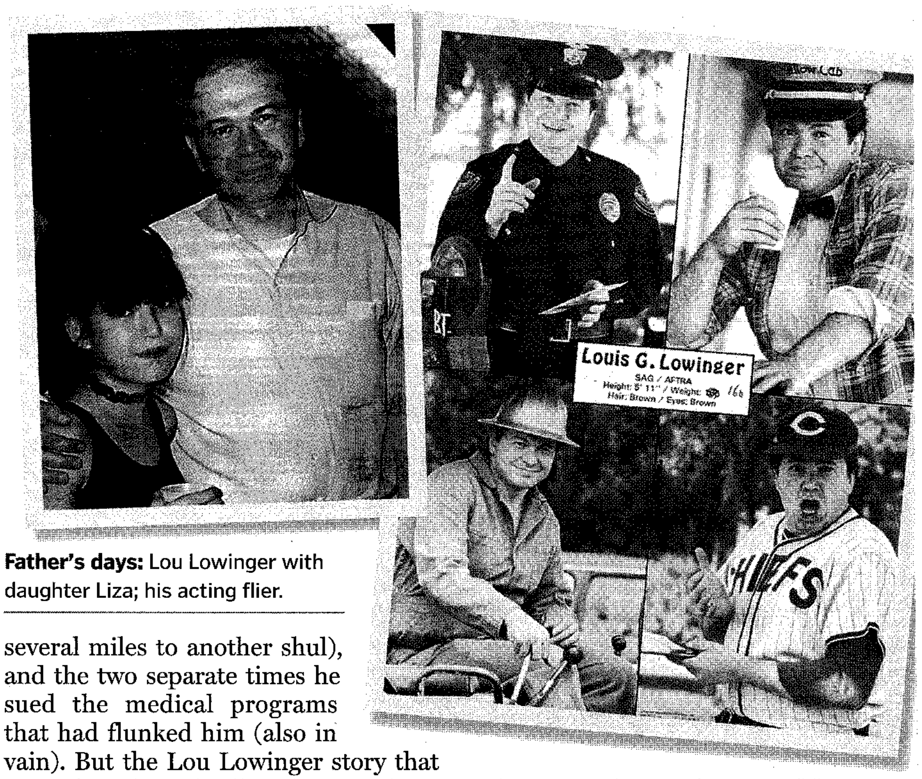
"I think when we were 2 or 3, some part of her died and she decided to live for us," says Liza Lowinger, their oldest, now 23. "We were all affected by it. We did horseback riding, dancing class, everything, and we were straight-A students because she'd do our homework with us. Then I'd ask my mom something and she'd answer, and then I'd ask my dad and he'd act as if her opinion didn't matter."

'We are still waiting for Lou to come to a point where he will make a living,' Edith testified, 'and live up to his responsibilities.'

LOU IS THE FREDO CORLEONE OF the Lowinger family—a little hapless, craving respect from family and associates, overprotected by his mother. Edith said he was her "miracle child," the one born just after the war, after his parents escaped Hungary. Kay's lawsuit contends he's been overindulged his whole life, and Kay isn't the only one who sees him as overbearing. "He treated her like an object," recalls Batsheva Rifkin, a friend of Kay's, in a sworn affidavit. At Alan's bar mitzvah, she said, Lou "made derogatory remarks about how stupid she was, that she should mind her own business and shut up. We overheard a maître d' commenting on the fact that 'he treats her like a slave, not a wife.' "

After bringing his family back to New York in 1978, Lou took acting and voice lessons, garnering bit parts as an Arabian king on *Columbo* and a Turkish guard in *Midnight Express*. He developed a little nightclub act, in which he'd correctly guess the day of the week of any date going back 300 years. His acting résumé lists seven languages he speaks fluently—English, Hungarian, German, Hebrew, Yiddish, French, and Italian (though no Korean). Spurning the family business, he finally finished college while in Harrison, then flunked out of medical school at SUNY Health Science Center in Brooklyn, flunked out of a physician's assistant program at Touro College, and in 1998 graduated at last from Long Island's New York College of Osteopathic Medicine.

The cul-de-sacs of Harrison are rampant with Lou Lowinger stories. There's the time he sued a member of his shul for $1 million after getting into a fistfight during Sabbath prayers (the courts threw the case out, and Lou now walks several miles to another shul), and the two separate times he sued the medical programs that had flunked him (also in vain). But the Lou Lowinger story that Kay's friends still tell is the one about how he married a Korean woman, brought her home, and treated her like his own personal geisha.



Father's days: Lou Lowinger with daughter Liza; his acting flier.

They still recall her dashing home from shopping excursions in a panic, terrified that she'd be late to fix Lou's dinner. They remember opulent birthday parties for the kids, with goody bags filled with expensive toys. And they remember Lou never socializing and rarely letting Kay out of his sight. "He had some kind of psychosis," says Darina Silverman, "because he would go into the bathroom and wash his hands endlessly."

Each night, he'd dine alone in the den, nearly always on stir-fried vegetables and a hamburger patty on paper dishes and Diet Coke in a paper cup, the family says. He'd watch four or five hours of TV, cultivating a collection of thousands of videotapes, a whole wall of them, and he rarely left the TV before bedtime. Kay would spend evenings with their children and days shopping with a bottomless Visa card in the name of one of the Lowinger family businesses. Her nights, however, weren't as tranquil. Barbara Cooke, another friend of Kay's, remembers a day in 1989 when Kay turned to some women in an art class and asked, "Is it true in America that if your husband wants to have sex with you, you have to have sex?" "A number of people," Cooke recalls, "started telling her that what was happening at her house sure wasn't American.

"I grew up in an Orthodox household, but there was no religious component to this at all," Cooke adds. "This was about lunacy, ego, total control. It was about him being God."

None of Lou's eccentricities stopped

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the money from coming. For years, he has received a salary, at times as much as $88,000, from a company called Baldwin-Gordon Enterprises. Edith is Baldwin-Gordon's president; Lou is the sole employee; Gordon happens to be his middle name. On June 11, 1996, Lou was asked in a deposition what it was that Baldwin-Gordon Enterprises actually did. His answer was "I am not sure."

Through Baldwin-Gordon, Edith subsidized Lou's acting and singing lessons, his children's tuition, his wife's winter coat, his medical-school tuitions, the lawsuits. Even the house in Harrison was owned by a company of Edith's. Every week in Harrison, Kay contends, an employee of North American Foreign Trading Corporation would come personally to their house with envelopes full of cash, usually $2,000. "My mother knows the terrible straits I am in," Lou Lowinger explained in the deposition. "These are loans from my mother, God bless her. You only have one mother."

"These loans were given in trust; we didn't have any official notes," Edith said months later in her deposition, her son sitting a few feet away. "That's all it is. This was a family problem—that Lou had to be supported sometimes with a loan. We are still waiting for Lou to come to a point where he will make a living and take care of all his responsibilities."

At the time, Lou Lowinger was 51 years old.

JUDGE BARBARA KAPNICK, WHO HAD worked for five years to get the parties in this case to settle, instructed the *Lowinger* v. *Lowinger* jury that the central question in the case was the promise. Edith's lawyer, Nathan Lewin, wondered aloud why Kay kept quiet about it for thirteen years. "It is not something I am proud of," Kay replied. "I thought it would be getting better in the future, hopefully. Once they were treated almost equally as other grandchildren, I don't have to talk to them about what I did for them."

During cross-examination, Lewin asked Kay directly why she didn't phone home for help during those early years. "I was *prisoner*!" she snapped. "I did call home, but my mother made it clear I was *disgraced*! She was my mother—I didn't want to concern her! If it was your mother, would you tell her you were prisoner?!" The jury never saw any pity from Edith, though: She denied even having embraced Kay at her new home. "Generally, I'm not hugging anybody," Edith said with a slight smile. "Especially people I don't know that well."

She also denied reports of her son's misbehavior. In the final months of the marriage, the police were called to the house. In an affidavit, Liza later said Lou had pushed her brother down a flight of stairs and gripped her mother's neck with his hands during a fight. "I would wake up at two or three in the morning and hear my mother screaming for help and yelling, 'Get off me, you're hurting me, I don't want to do this,' " the 16-year-old girl wrote.

"The children were enticed to call the police for no reason at all," Edith insisted on the stand. "And they were involved in all kinds of stories about their father. I was not present, but knowing Lou, I know it could not have been true."

"We've been there a number of times for domestic disputes," confirms Chief David Hall of the Harrison Town Police. The latest record of a complaint, Hall says, is August 7, 1998, well after Kay and the children had moved out, when a disheveled 33-year-old woman from the Bronx flagged down a neighbor on Lou's street and asked for help, claiming that she had been held by Lou against her will. Lou Lowinger was arrested. The charge was unlawful imprisonment.

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He was arraigned, and scheduled for court a week later. But the case never made it to court; Hall says it can be difficult to get alleged victims to testify in such cases.

IN COURT, THE QUESTION OF CONVERSION for money reached an ideological stalemate. Speaking rapidly and stroking his beard, expert witness Barry Freundel—the chief rabbi of Joseph Lieberman's shul in Georgetown—told the jury that it was "unlikely" that an observant Jewish woman would even think of offering her daughter-in-law money to convert. He invoked Moses Maimonides, the architect of medieval Jewish law, who insisted that rabbis always ask converts if they're doing it for monetary gain. Kay's lawyers brought in Zvi Zohar, an Israeli author of a book about conversion, who said that as a practical matter, converts today are rarely asked if they're converting for money.

But what the jury never learned was that converting Kay was indeed easier said than done. "We ran into a lot of static," Lou told lawyers in his 1996 divorce deposition. "The low-level rabbis refused to convert her. They said it was a suspicious situation, because why didn't she convert for six years? And her answers did not sound credible." But Lou had an ace in the hole—his mother.

"We had a rabbi in Israel who sometimes stays at our house," Lou said. "And he was able, because of his good relationship with the chief Sephardic rabbi of Israel, to persuade him to expedite the process. My mother asked this rabbi to help me."

ON FRIDAY, SEPTEMBER 29, A FEW hours before the start of Rosh Hashanah, the jury found for Kay on all but one claim of her lawsuit. They believed that Edith and Kay had an oral contract, that Kay and Edith did indeed meet that day in 1980, and that promises were made to give Kay a home and acknowledge the children. Kay Lowinger could be the first person in the history of American jurisprudence to successfully sue her mother-in-law for support.

What the jury did *not* find, however, was that Kay was promised unlimited funds, as she specified in her lawsuit. Still, the barn door has been opened: The ruling, Solovay believes, says that Kay and the kids are entitled to at least half the house in Harrison, and the children may inherit whatever the other grandchildren of Maurice and Edith Lowinger inherit. Kay's lawyers believe that in the end, Edith's cold denials of interest in her son's wife's religion simply didn't hold water. But Lou's supporters suggest the jury simply took pity on Kay and hoped to help her regardless of whether a deal in Larchmont ever really had been struck.

Either way, the money phase of the trial has begun, and Kay's lawyers, Solovay and Scott Greathead, are slowly starting discovery into the Lowinger family businesses. The other side vows to appeal at the same time that a source close to them suggests that Edith's assets could conceivably be manipulated so that she technically leaves nothing to *any* of her grandchildren.

Meanwhile, Kay's matrimonial case against Lou is still slogging along in the Westchester courts; the trial date is set for January. It's easy to imagine the dickering extending well into the twenty-first century. "I am sure you will all be back here in the future, no matter what the verdict is," Judge Kapnick told the lawyers at the end of the trial.

The three children are more estranged from their father than ever. Liza, for one, remains mystified about her grandparents' motives. Until this month, she'd never even seen a photo of her own grand-

(Continued on page 113)

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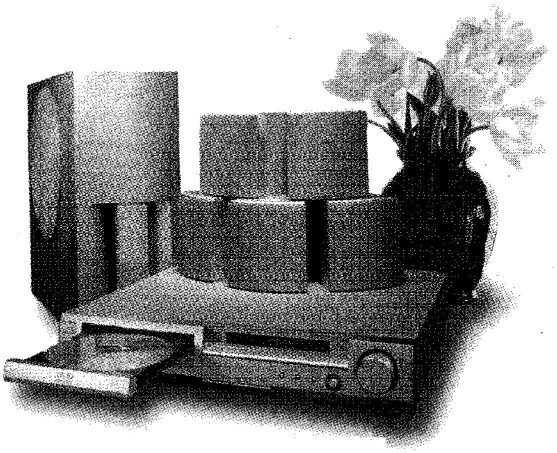

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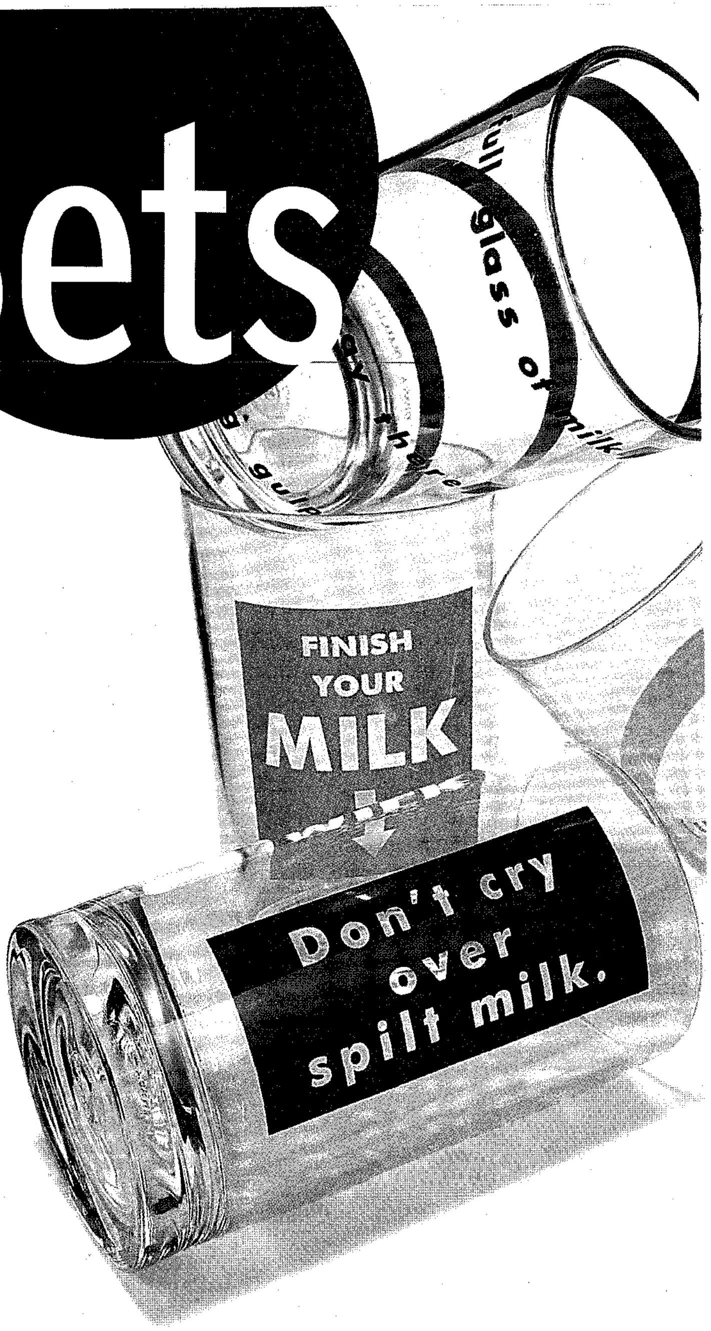
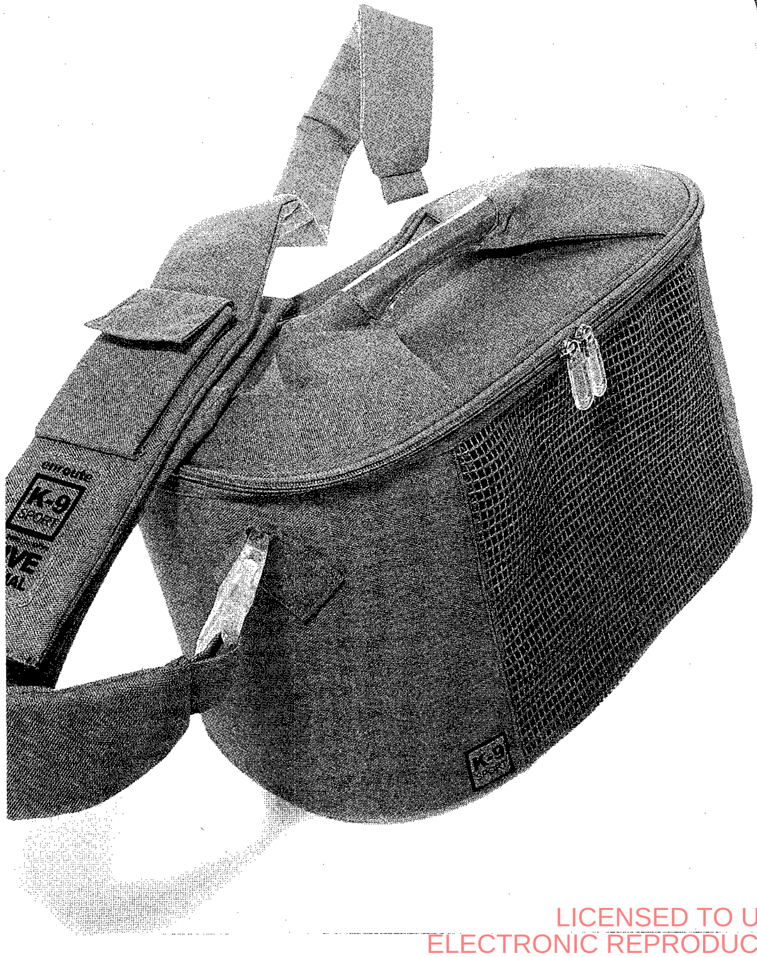


Milk Run As a child, Jane Timberlake hated milk; adults were always trying to coax—or pressure—her into swallowing the stuff: "I'd be left sitting at the table when everyone else was done, because I hadn't finished my milk." Fast-forward several decades, and the owner of the design firm A-1 Product Co. (who to this day drinks milk only in her coffee) has created a line of witty milk glasses that amuse kids—while encouraging them to drink up. Each of the acrylic-plastic, dishwasher-safe glasses bears a phrase like USE BOTH HANDS, and they are sold in sets of four ($20).

▸ KIDS DOWN THE BLOCK
490 Amsterdam Avenue/212-496-1546
▸ HOYT & BOND
248 Smith Street, Brooklyn/718-488-8283



Bag the Dog New York is more and more a dog town, with many proud parents carrying their canines everywhere they go. Matthew Morris of Blue Ribbon Dog Company noticed that the usual pooch-packs sit at an odd angle on the human carrier, causing discomfort to the dog inside. So he designed his own. "This bag's kidney shape fits around the owner's body and ensures an even ride for Fido," he says. Made from Cordura, a high-resiliency nylon, the K-9 Sport Travel Case is available in gray or orange and holds dogs weighing up to 22 pounds ($98).

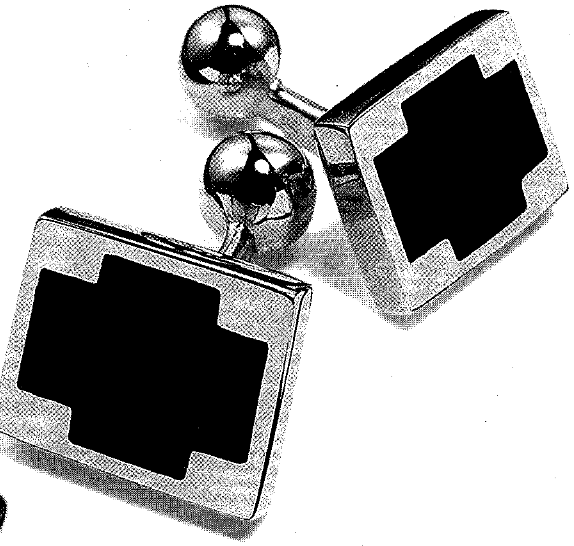
▸ HENRI BENDEL
712 Fifth Avenue/212-247-1100

PHOTOGRAPHED BY MICHAEL KRAUS

Formal Introduction

As the party season fast approaches its frenzied peak, we've noticed a traditional touch—cuff links—surfacing on the trendiest wrists around town. It seems that while it may be okay to dress down for the office, it's now de rigueur to be a little more turned out for a night on the town. Gucci sent these black-onyx-and-18-karat-gold cuff links down the runway for fall, and they've been flying out of stores ever since ($1,630).

▶ GUCCI
685 Fifth Avenue/212-826-2600



Privately Printed

Emilio Pucci's signature patterns are back and are gracing everything imaginable—even underthings. This tiny cotton bikini set, in either bright pink or purple, is an official Pucci design that's meant to be hidden from public view. "It's perfect for all those New Yorkers who wear only black," says Bergdorf Goodman fashion director James Aguiar. "They can have a crazy, wacky side that's their secret" ($225 for the set).

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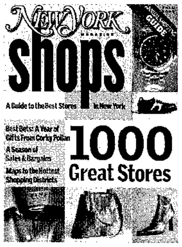
▶ **VICTORIA'S SECRET BEAUTY STORE**
1 World Trade Center/212-488-1103



Check out **New York Shops,** our comprehensive guide to the city's best stores, including a year's worth of "Best Bets." On sale at newsstands now. To order a copy, call 800-496-7833 ($4.99 plus $2 shipping and handling).

PHOTOGRAPH BY GADGE (BIKINI)

SmartCity

MARION MANEKER

Penguin Looks

"Black tie" no longer means having to dress like a head waiter—it doesn't even mean having to wear a tie. A guide to buying the tuxedo that suits you best.

SOMEWHERE IN THE HEAVENS, the god of unintended consequences is having a deep belly laugh. Just when men are eagerly embracing a newly relaxed dress code, the millennium comes along and gets everyone excited about playing dress-up. Or at least that's the way a lot of retailers explain the increase in tuxedo sales these past two years (remember, the real millennium is this year). Me, I think there's something else going on here. The casual atmosphere at the office has only increased our appetite for party clothes. Even guys who don't button their top button at work enjoy a special occasion now and then. And the tuxedo is the only part of a man's wardrobe that lets him indulge in the rococo aspects of dressing like a man: When else can you wear something as silly as a cummerbund?

If you're going to wear a tux, I say get a real one with peak lapels (single- or double-breasted) or a shawl collar. But if you've never felt comfortable in a monkey suit, now is the time to buy yourself a special party outfit, because what qualifies as black-tie is wide open.

For a classically tailored tuxedo, the safest place to go is any of the old-time men's clothiers. In keeping with black-tie tradition, **Alfred Dunhill of London** (450 Park Avenue, at 57th Street, 212-753-9292; 846 Madison Avenue, near 69th Street, 212-879-8711) sells an elegant six-button double-breasted or single-button model with notch or peak lapel for $1,550. And thankfully, **Sulka** (430 Park Avenue, at 55th Street; 212-980-5200) keeps up the distinction between formal clothes and the rest of what we wear by restricting its formal options to a lone, single-breasted jacket with peak lapel for $2,150. As you would expect, **Paul Stuart** (350 Madison Avenue, at 45th Street; 212-682-0320) carries a variety of styles, from white shawl-collar dinner jackets to peak-lapel velvet jackets, but its most popular is a one-button peak-lapel model, a sound investment at $874.

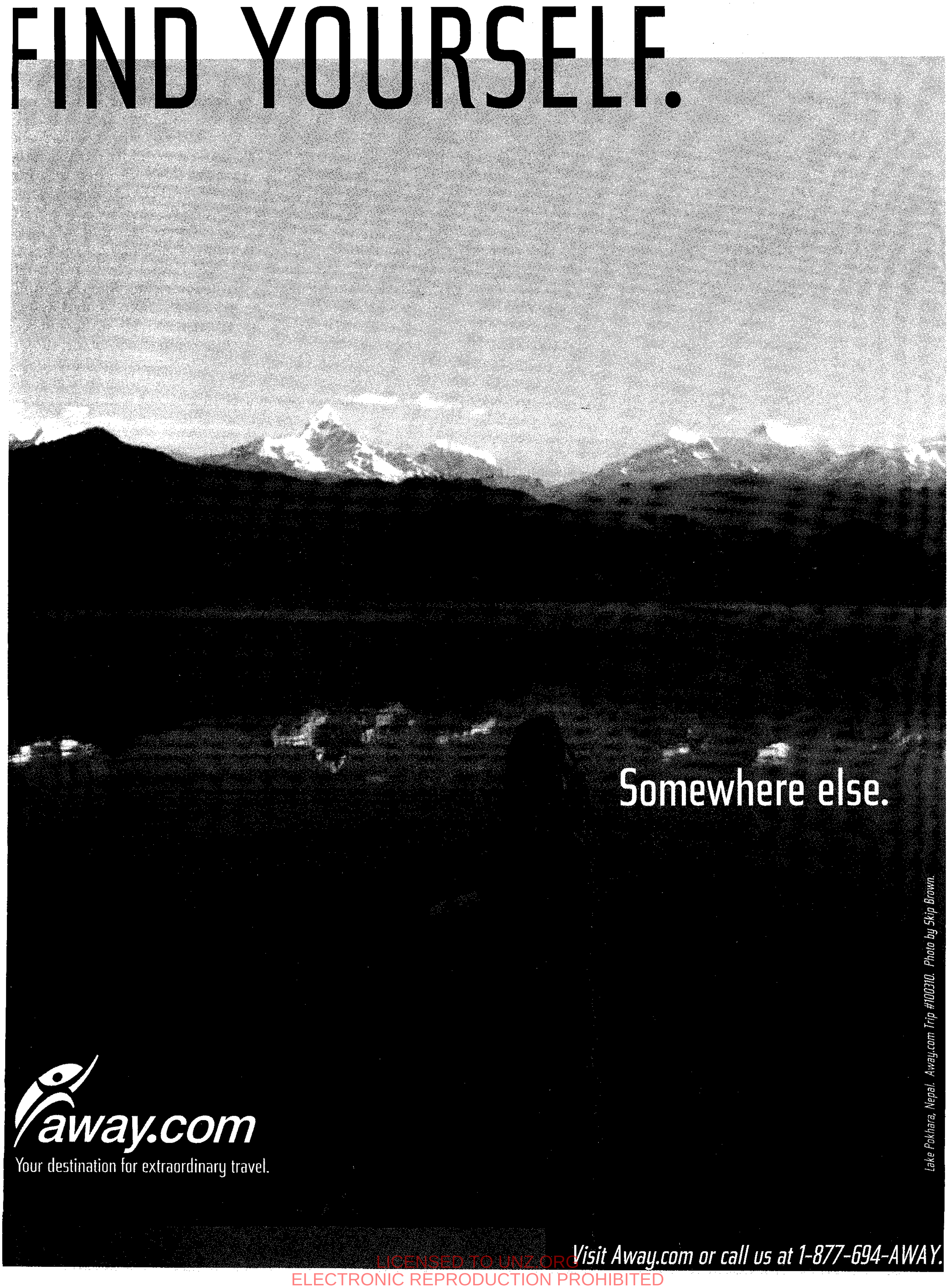
With each of these suits, you'll want to stick close to the conventions of formal dress, where details matter. To my mind, a pleated shirt looks much better with a turned-down collar than with an antique-looking wing collar—though the new taste for a four-in-hand tie with a wing collar is a nice way to make an old tux new again. The only problem with the long tie is that it covers your gold, or onyx, or even jeweled, studs. So if you go out like this only twice a year, stick to the studs.

Lapel of luxury Peak-lapel dinner jacket, braces, and scarf, all from Alan Flusser Custom Shop.

Cummerbunds go well with shawl collars, as they're both rounded. Which reminds me: Because a cummerbund sits across your middle, you're better off sticking with a slimming basic black. (A double-breasted tuxedo jacket, sadly out of fashion these days, doesn't need anything underneath.) Vests work best with peaked or notched lapels; and for those who want to make a statement, the vest is an ideal platform for personality.

Finally, the shoes should be black pumps, because you might not be going out dancing but you should always be ready for some fancy footwork. (And hey, when else are you going to wear pumps?) But if that makes you uncomfortable, get some plain-toed black calf shoes and give them the shine of their lives.

Photographs by Eric McNatt.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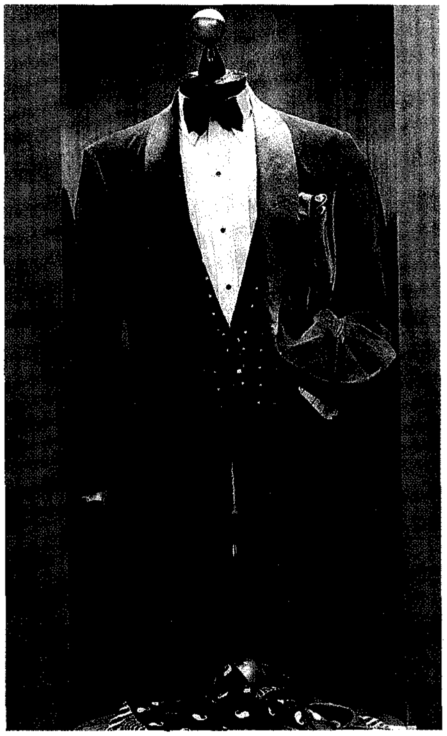
Ironically, today's stiff-necked penguin look was actually the casual revolution of its day, according to designer Alan Flusser, owner of the Alan Flusser Custom Shop, a tailoring boutique in **Saks Fifth Avenue** (611 Fifth Avenue, at 49th Street; 212-888-7100). The tuxedo debuted during the Gilded Age as a more comfortable alternative to white tie and tails. And what Flusser himself considers up to snuff is anything but strictly black and white. "When you went out in polite society," he says, referring to late-nineteenth- and early-twentieth-century social codes, "you wore black and white. But at home, where things were more relaxed, people would substitute a velvet smoking jacket in bottle green or burgundy."



Tuxedo junction Jackets from Alan Flusser Custom Shop, above; and Ralph Lauren, at right.

Following that lead, Flusser embraces all the classic dress code's secret splendors. He sells dinner jackets in light gray, burgundy, even a Black Watch plaid. Most come with shawl collars, cost $2,850, and take six to eight weeks to be made up. "The problem with color in formalwear is it's an upper-class thing," Flusser adds by way of explanation for the absence of color these days. "Who wears a velvet dinner jacket? Not the middle class."

If you're ready to loosen up but don't want Flusser's country-house look, talk to Jack Simpson, the designer at **Dormeuil** (21 East 67th Street; 212-396-8888). He's been putting guys in three-button, peak-lapel tuxedos with a silver-brocaded waistcoat and a silver four-in-hand tie. Just adding the vest and tie to your current tux will cost $800 (tie $145), but a whole new rig runs around $2,000 and will take six weeks to be made. Or, "if you feel overdressed in a full tuxedo, a rich, masculine red double-breasted jacket with covered buttons over black cashmere-and-wool trousers with a satin stripe," Simpson says, will be just what a tuxedo is meant to be: "beautiful clothes worn out of respect to special people and a special event." That outfit can cost as much as $4,000 and will take six weeks.

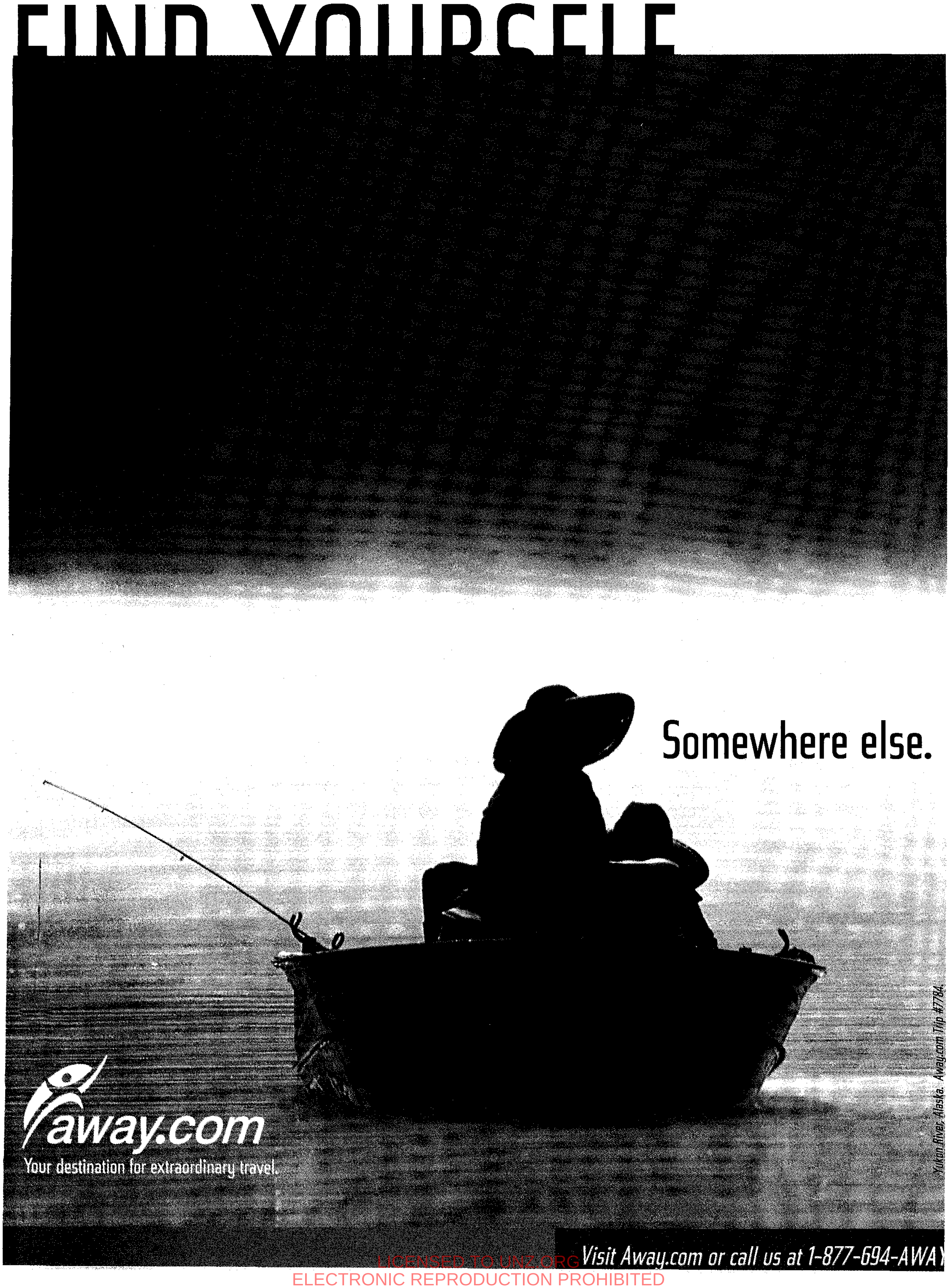
A guy who doesn't wear a suit may be more comfortable in a tux with a standard-issue notch lapel, like the one on his best interview suit. He might even think he's sexing it up by getting a three-button model. But in the end, he's missing the point. A tuxedo says, "I've come to spend the evening with you, and I would look silly running off looking for a better time." It's an outfit that makes you *feel* different, separate from the normal rules of having to get home early so you can get up in the morning. Think Carnaval in Brazil.

A good place to meditate upon updated classics is **Ralph Lauren** (867 Madison Avenue, at 72nd Street; 212-606-2100). John Vizzone, the designer behind Ralph Lauren Purple Label, suggests three quick and elegant options for overcoming the black-tie blues: an open-neck white shirt (perhaps with a white silk scarf instead of a tie under a classic six-button tuxedo), a black turtleneck with single-button shawl-collar dinner jacket, or a black tunic like a Mao or a Nehru jacket. Not everyone can pull off these looks. But, as Vizzone says, "if you're fit, confident, and have a good tan, you'll look great in something like this." And Vizzone, who is all three, should know. At Ralph Lauren, you'll find shapely Polo shawl-collar dinner jackets for $1,495 and that black turtleneck for $495.

If you're not sure which way to go, traditional or modern, there's always **Barneys** (660 Madison Avenue, at 61st Street; 212-826-8900). Tom Kalenderian, the store's ultimate authority on menswear, says that his most popular tuxedo is a wool-crêpe model from Giorgio Armani that retails for $2,750. And though his stock of shawl collars, double-breasteds, and peak lapels has dwindled to just three among a dozen or more models, he is making a splash with John Varvatos's eight-button tuxedo at $1,295 and long frock coat for $995. These clothes take the man who used to come in asking for a black tuxedo shirt to modernize his black-tie and put him in an outfit that harks back to the nineteenth century.

One of the real strengths at Barneys is the great variety of formal looks designers provide the store with year-round. In addition to a mohair suit ($1,910) that can be dressed up with an ecru ruffled shirt, Prada makes a stunning dark-brown tuxedo with peak lapels, a deep-blue pleated shirt, and dark-brown patent-leather shoes ($3,360 all together). For years, Issey Miyake has been making a black Mandarin-collar jacket ($940) that functions as an ideal go-anywhere uniform. And there is a horizontally pleated shirt by Romeo Gigli ($565) that completely reinvents the category.

Which brings us to the final point. These clothes are more in the spirit of black-tie these days than a frumpy tux and they'll take most men anywhere but a debutante ball at the Waldorf. So try it, and if anyone gives you a hard time, just tell them the Gods must be crazy. ■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Sales&Bargains

SHYAMA PATEL

Gilt Trip: From left, sandals by Enzo Angiolini, Anne Klein 2, Chinese Laundry, Adrienne Vittadini, Sacha, and Via Spiga.

Gold Climes

You can have glam party sandals *and* spare cash for cabs to keep you from getting cold feet. Here, strappy stunners that won't leave you feeling strapped.

DOES EVEN THE thought of venturing outside in sandals on cold winter days give you the chills? Wear boots to work, and save the trendy gilded slippers for after dark. Pretty party sandals will make your clothes look snappier and your feet feel lighter—and don't worry, you can't get frostbitten sprinting from your cab to the door.

Skinny heels are a must (if you can't master them, sit out the trend). Try slip-ons from **Enzo Angiolini** ($69 at Bloomingdale's), metal-mesh ones by **Sacha** ($38.49 at Macy's), or a lacy pair from **Anne Klein 2** ($50 at Lord & Taylor). For serious sparkle, pick **Chinese Laundry**'s sequined mules ($59 at Bloomingdale's) or splurge on **Adrienne Vittadini**'s beaded ones ($145; to order, call 212-399-3201). **Via Spiga**'s are pricey but sexy and, since they have an ankle strap, more stable—no small feat ($162 at Via Spiga).

Picks of the Week

Diane Von Furstenberg's sultry dresses, tops, knits, and shoes are less than half price, from $50 to $125. *389 W. 12th St. (212-741-6607); A.E., M.C., V.; Mon.-Tues. 8:30-6:30; 12/4-12/5.*

The News, formerly Staff USA, has men's and women's half-priced Margiela, Susan Cianciolo, Costume National, and Clements Ribeiro (mostly $100 to $300). Sizes S and M. *495 Broadway, near Broome St., fifth floor (212-925-9700); A.E., M.C., V.; Thurs.-Sat. 11-7; 12/7-12/9.*

Vivienne Westwood's colorful, tailored British things for men and women are $60 to $750, 60–75 percent off. Sizes S and M. *71 Greene St. (877-677-5200); A.E., M.C., V.; Fri.-Sat. noon-6, Sun. 1-5; 12/8-12/10.*

Denise Williamson's sharp, urban gear for men and women (by Mark Kroeker, Fake London, Mint, etc.) is half off, $50–$200. *115 Mercer St. (212-226-5507); cash only; Thurs.-Fri. 10-7; 12/7-12/8.*

Inca's groovy, girly handbags and belts—think suede, sequins, etc.—are up to 70 percent off, $35–$100. *53 W. 36th St., suite 305 (212-967-5212); A.E., M.C.,V.; Mon.-Fri. 10-6:30; 12/4-12/8.*

Area's chic, neutral linens (also at Conran's) are more than half off. Sheet sets and duvet covers are $30–$100. *180 Varick St., ninth floor (212-924-7084); checks accepted; Wed.-Thurs. 10-8; Fri. 8-4; 12/6-12/8.*

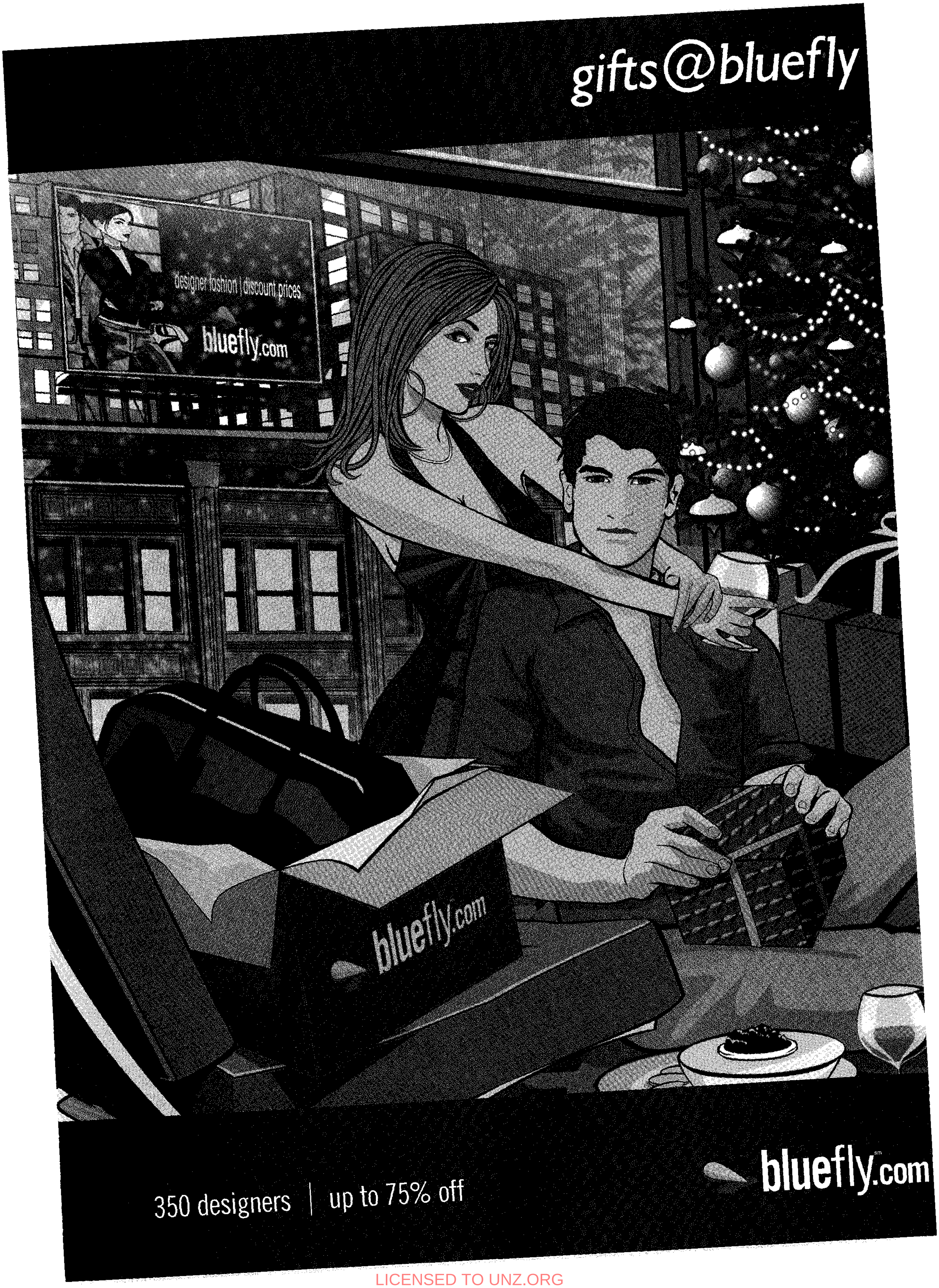
Showroom Seven's Whistles, Ghost, Alice Roi, and Petro Zillia (at stores like Bendel's and Barneys) are half price or less, mostly under $300. Sizes 4–10. *498 Seventh Ave., near 36th St., 24th floor (212-643-4810); A.E., M.C., V.; Mon.-Sat. 10-7; 12/5-12/15.*

Colette Malouf's jeweled hair doodads and other trinkets (sold at stores like Jeffrey) are less than half price, $5–$100. *594 Broadway, near Prince St., suite 1216 (212-625-3500); M.C., V.; Wed. 2-7, Thurs.-Fri. 4-7; 12/6-12/8.*

Philippe Adec and **Equipment** basics are half off. Pants are from $75, jackets from $135, skirts and shirts from $55, and coats from $275. *209 W. 38th St., second floor (212-391-8070); A.E., M.C., V.; Mon.-Fri. 9-7, Sat. 11-5; 12/4-12/9.*

Capital A is taking half off samples of accessories and clothes sold at stores like Steven Alan (Ipa-nima bags, Noodle knits, Shopaholic Tees, and more). $25 to $175. *20 W. 20th St., suite 807 (212-807-9990); cash only; Wed.-Fri. 11-6; 12/6-12/8.*

Photographed by Shin Ohira.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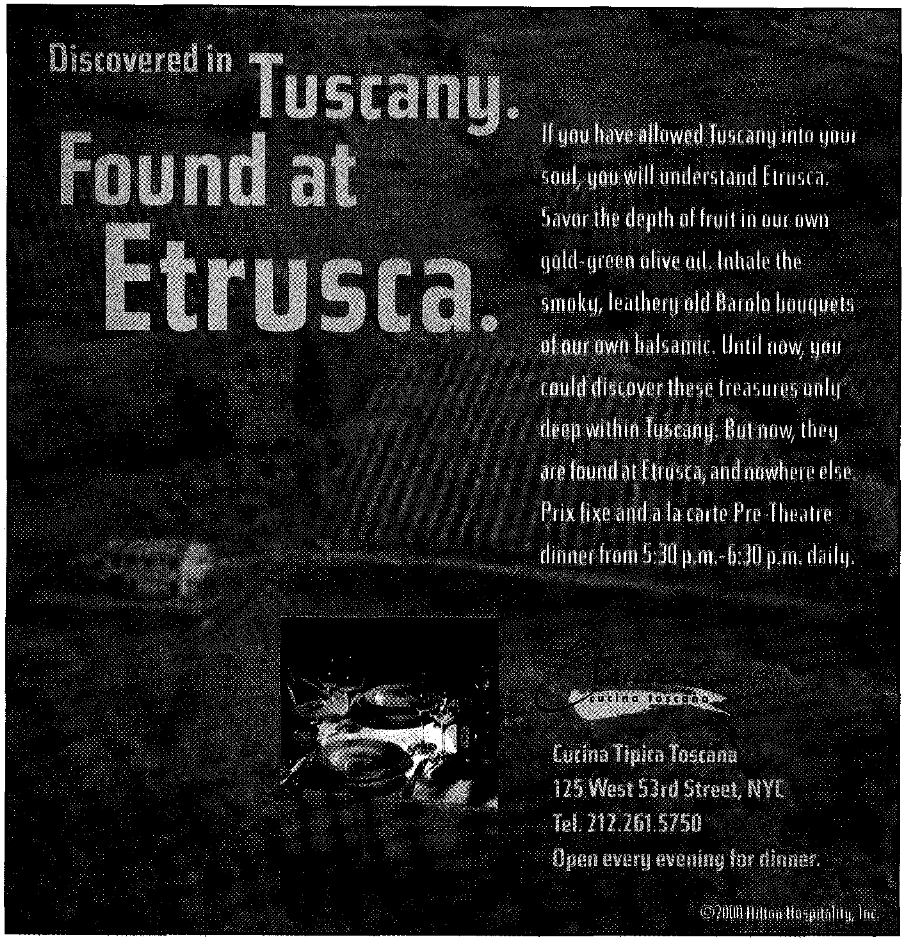

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Robert Clergerie shoes, **Kieselstein Cord** bags, **Catherine** clothes (plus current stuff from a couple of super-covetable brands we can't name) are 30 to 70 percent off at a distributor's overstock sale. *24 W. 40th St., first floor (888-937-9006); A.E., M.C., V.; Tues.-Fri. 10-8, Sat. till 4; 12/5-12/9.*

Lulu Guinness's cute purses (basket-shaped ones and more) and **Tibi**'s skinny sweaters and slinky dresses are up to 75 percent off at the joint sale. Bags are $25–$100; clothes are $35–$150. *230 W. 39th St., 16th floor (212-302-4564); A.E., M.C., V., checks; Fri. 9-6; 12/8.*

MU|H has organza throws, pillows, tree skirts and stockings for up to 80 percent off. Linens are from $10; silk duvet-and-sham sets are $1,000. *121 E. 24th St., suite 4R (212-228-7779); A.E., M.C., V.; Thurs.-Fri. 10-7, Sat. 10-3; 12/7-12/9.*

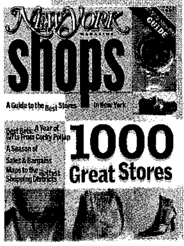
Roberta Chiarella's pretty silver and Swarovski crystal jewelry and belts—great for gifts—are at least half off, $10–$75. *Plaza 50 Hotel, 155 E. 50th St. (212-535-5639); cash only; Wed.-Thurs. 10-7; 12/6-12/7.*

Kooba's funky, fashion-y handbags (available at stores like Scoop) are 70 percent off. Fur styles and doctor's bags are $99, cosmetic bags are $25. *611 Broadway, near Houston St., suite 407 (212-777-5113); cash only; Wed.-Fri. 10-7:30; 12/6-12/8.*

Elizabeth Gillett has silk, velvet, and fur-trimmed wraps for $40–$375—half the usual prices. *237 W. 35th St., suite 304 (212-629-7993); M.C., V.; Thurs.-Fri. noon-7; 12/7-12/8.*

Erik Stewart's trendy cotton sweaters—tweeds ($50), plaids ($40), twinsets ($100)—are half off. *1441 Broadway, near 41st St., 34th floor (212-944-9096); M.C., V.; Mon.-Fri. 9-5; 12/4-12/8.*

DO NOT PHONE: Send suggestions to Sales & Bargains, New York Magazine, 444 Madison Avenue, New York, N.Y. 10022-6999, four weeks before the sale.



Check out New York Shops, our guide to the city's best stores, including a five-month roundup of "Sales & Bargains." On sale at newsstands now. To order a copy, call 800-496-7833 ($4.99 plus $2 shipping and handling).

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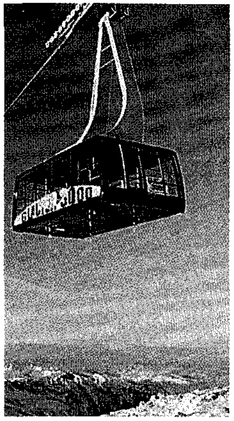
Travel

TARA MANDY

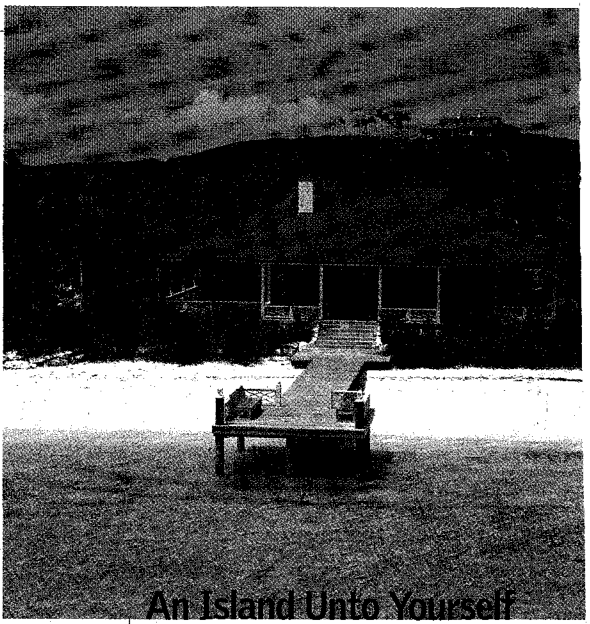
Swiss Ease

Skiing in Gstaad: It's not just for billionaires anymore. Glacier 3000, a new 50-person aerial tram, now links the resort to four others, including Les Diablerets and Villars, and skiers can access all five with a $163 six-day pass. Swissair (800-221-4750) offers direct flights from JFK to Geneva, where travelers can catch a train to the resorts right from the airport. (For an additional $15 per bag, Swissair can check your luggage straight through to your hotel.) With the favorable exchange rate of 1.65 Swiss francs to the dollar, one night at Auberge de la Poste, a 200-year-old chalet in Les Diablerets, is only $72 (41-24-492-31-24), and rooms in Alpe Fleuri, a hotel in Villars with panoramic views of the Alps, start at $90 (41-24-495-34-64). For information, call the tourist offices of Les Diablerets (41-24-492-33-58) or Villars (41-24-495-32-32). T.M.



Winter Wildlife

Sure, much of Yellowstone hibernates at this time of year, but so does most of the tourist industry—and Old Faithful never takes time off. If you want to skip summer crowds and see the wildlife they frighten away, outfitter Off the Beaten Path can take you by snowcoach, a cross between a tank and a Snowcat. At the rustic Old Faithful Snow Lodge, you can snowshoe or cross-country ski among bison and bald eagles, and relax by the fire at night. Days later, another snowcoach takes you to a mountain lodge on the park's outskirts for a look at rural Montana in winter. From there, you can mush your own dog team, ski backcountry trails, or go skijoring behind Suffolk Punch horses. Seven-day trips depart from Bozeman, Montana, and cost $1,490 per person, double occupancy; for reservations, call 800-445-2995. T.M.



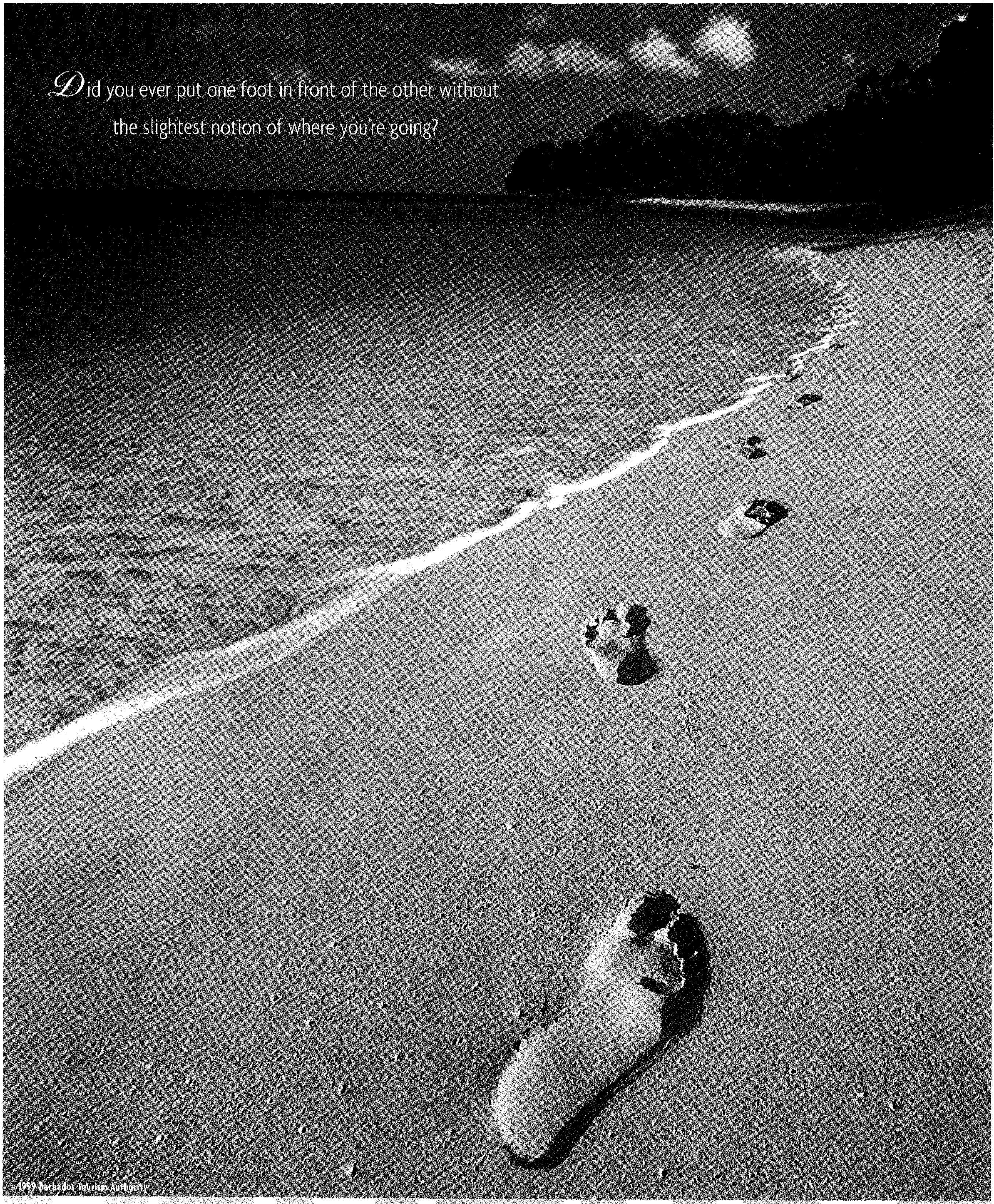
An Island Unto Yourself

Now that you have a time-share jet, are you really going to spend your vacation in a hotel with hoi polloi? There's at least one private island you can have all to yourself: Musha Cay. Located in the Bahamian Exuma Island chain, about 40 minutes from Nassau, the out-island owned by Blockbuster co-founder John Melk and his wife can be booked by only one party at a time, though its five villas can hold up to twenty guests. While you certainly won't have to worry about overhearing cell-phone conversations—Melk also owns the three neighboring islands—civilization, in the form of wave runners, windsurfing, tennis, electric golf carts, satellite TV, a plane for trips to nearby islands, a staff of 30, and an award-winning chef, is never far away. "This is for people who really want to check out, but it's not roughing it," assures Melk's spokeswoman. "It's not *Survivor*." For $325,000 per week, we hope not. For information, call 877-889-1100. BETH LANDMAN KEIL

etc.

YOGA PARTY Reservations at the Caribbean hot spot Parrot Cay will be even harder to come by this winter thanks to Shambhala, the resort's new holistic spa. But rooms are still available for the spa's first yoga retreat in April, five days of yoga, meditation, and massage. It costs $2,000 per person, double occupancy, and includes accommodations and meals. Call 877-754-0726 for reservations. • **WORTH A THOUSAND WORDS** For those lacking the time or talent to master a foreign language, consider *Point It*, a pocket-size book by Dieter Graf Verlang that lets hapless tourists communicate with pictures of what they want. While many of the 1,200 photos seem odd—what's with the panty hose hanging from a clothesline?—they're simple enough for anyone. Let the French laugh! Available at Flight 001 (212-691-1001), Takashimaya (212-350-0100), and Amazon.com. • **CHILL OUT** Ice Hotel Quebec-Canada, modeled after the famous one in Sweden, opens on January 1, and everything in it—walls, furniture, art, even beds—is made of ice. Guests have access to an Absolut bar, two ice-sculpture art galleries, a cinema, and, thankfully, high-tech clothes to keep warm. Rooms start at $98; call 877-505-0423. T.M.

Illustration by Isabelle Dervaux. Photographs: left, M. A. Guex; right, Chesler Photography.


Did you ever put one foot in front of the other without
the slightest notion of where you're going?
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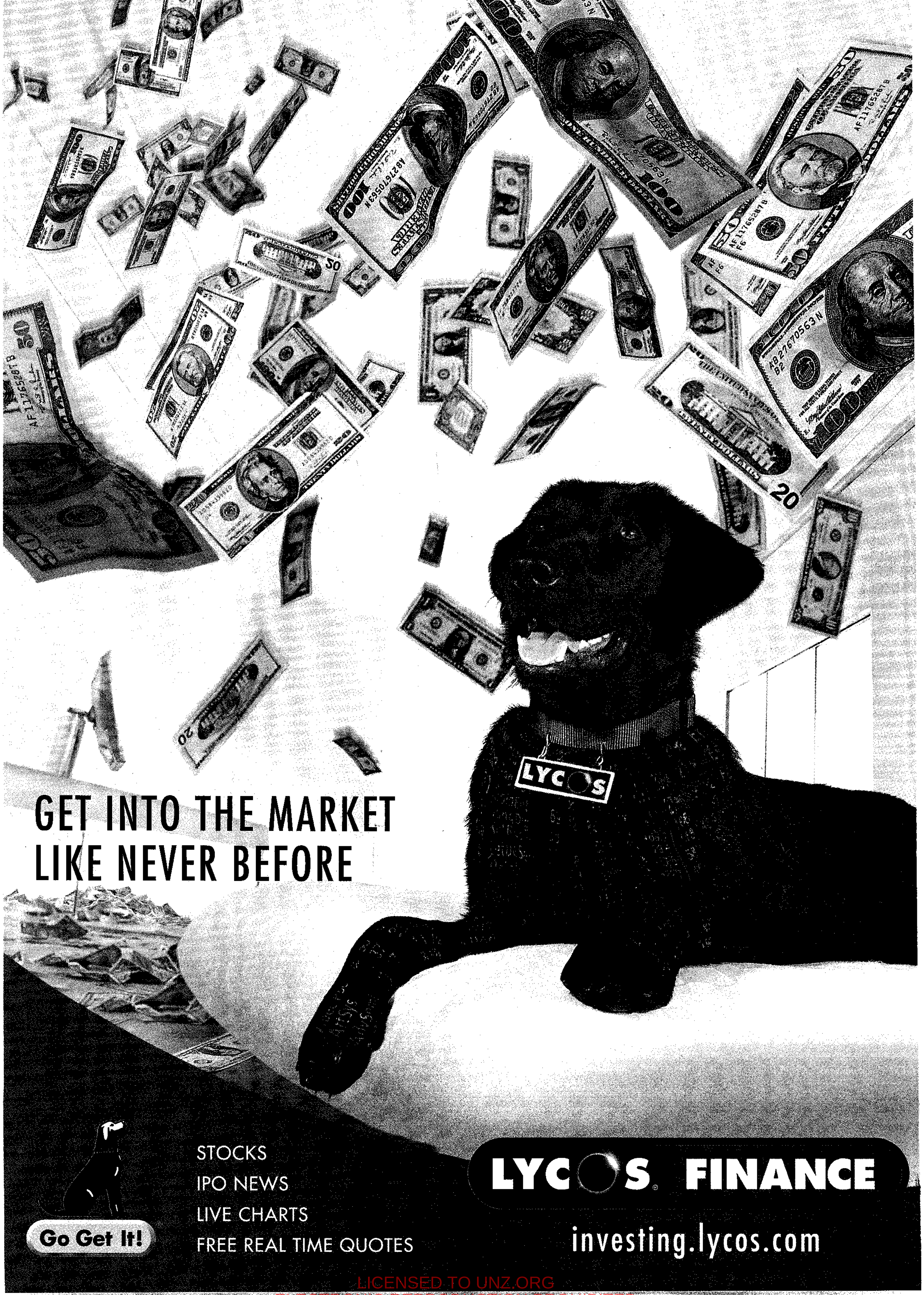

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A Weekly Guide to Culture and Upcoming Events

Edited by Christopher Bonanos

Movies

Crouching Tiger, Hidden Dragon

Opens December 8

Stanley Kubrick said the idea behind *2001* was to make a smart movie in a genre full of schlock. Now Ang Lee (*The Ice Storm*) brings his sense and sensibility to kung fu. Strauss waltzes and slow motion can't be far off. (See review, page 76.)

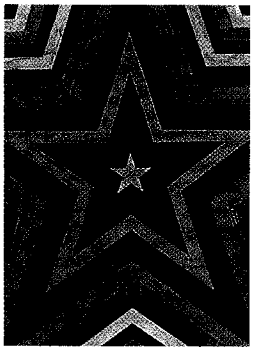
Best of the Week

Art

Sol LeWitt: A Retrospective

At the Whitney Museum of American Art

The Whitney itself could pass for one of Sol LeWitt's sixties sculptures, so it's no wonder that his four-decade retrospective opens here on Thursday. Highlight: a cinder-block sculpture custom-built in the Whitney's courtyard, looking very much at home. (Pictured, *Five-Pointed Star With Bands of Color*, 1991; see listing, page 119.)



Theater

The Tiger Lillies

At P.S. 122

Last time this British musical-comedy troupe visited, they performed a cheerfully foul revue called *Shockheaded Peter*, about kiddie punishments far worse than coal in their stockings. This time, even the group's publicist nervously says he has "no idea what the hell they'll be doing." (See page 112.)

Classical Music

Daniel Barenboim and the Staatskapelle Berlin

At Carnegie Hall

Mostly Mozart is a cold winter away, but let's call this Largely Ludwig: Daniel Barenboim leads this German orchestra through all of Beethoven's symphonies and concerti. (See listing, page 133.)

Nightlife

Paul Simon

At the Beacon Theater

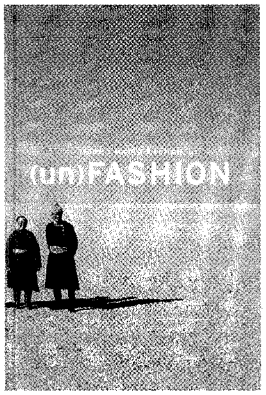
We doubt he'll perform the Simon & Garfunkel "Silent Night" (sung over a simulated Vietnam-era newscast full of body counts and untimely deaths). But Rhymin' Simon is homeward bound for three shows, nicely recovered from *The Capeman* and sounding utterly ageless. (See listing, page 130.)

Books

(un)Fashion

By Tibor and Maira Kalman; Abrams; $30

When Tibor Kalman, the antic, anarchic graphic designer, died in 1999, he'd finished framing his last project. Now his wife, Maira, has brought his bookful of uncaptioned photographs—of body-painted Nigerians, gas-masked Red Cross workers, a grimacing Dallas Cowboys cheerleader—to print. It's the anti-*Vogue*, by way of *National Geographic*, meant to make you smile and flinch and stare. And it works.



Kids

The Yorkville Nutcracker

Dances Patrelle

The Tchaikovsky chestnut moves to Gracie Mansion for Christmas 1895, adding a few New York historical characters (including Police Commissioner Teddy Roosevelt) along the way. Just think . . . 100 years from now, Rudy could star—though he'd be better in *The Grinch*. (See listing, page 137.)

Photographs: clockwise from top, Chan Kam Chuen; David Barry/Outline; courtesy of the Whitney Museum of Art

MOVIES PETER RAINER

Martial Bliss

With *Crouching Tiger, Hidden Dragon,* Ang Lee creates a mesmerizing hybrid, a love story dressed up as a kung fu spectacle; *A Hard Day's Night* still enchants.

ANG LEE HAS CALLED HIS new film, **Crouching Tiger, Hidden Dragon,** "a kind of dream of China," and that's exactly what it feels like. Set in the early nineteenth century, and starring the great Chow Yun Fat and Michelle Yeoh, it's a martial-arts fantasia that combines the pop impulse of Hong Kong fighting films with the delicacy and classicism of an earlier, more spiritual style of storytelling. The effect is paradoxical: a muted extravaganza.

The Taiwanese-born Lee is best known as the director of such films as *The Ice Storm* and *Sense and Sensibility*, and perhaps too much can be made of the parallels between those films and this one; conflicts between loyalty and desire are, after all, ever present in drama. But Lee's approach to the rigors of his material—grace and heroism as expressed in the traditional *wuxia* mythology of knightly chivalry dating from the ninth century—is supremely heartfelt. (The script, derived from a pre–World War II Chinese novel, is by Wang Hui Ling, Tsai Kuo Jung, and Lee's regular writing-producing collaborator, James Schamus.) Lee emphasizes not only the startling, high-flying mechanics of swordplay and martial artistry but also warfare's deeply human dimension, in which lives are truly lost. The battles between the main antagonists, including three women warriors, are like conversations carried out almost entirely in movement. The athleticism is as eloquent as any speech; the fighters' gestures, nuanced and distinctive, are human calligraphy. The spiritual possibilities of these people are most profoundly realized when they're battling. Sitting or standing apart from one another in normal workaday situations, they relate with a formalized repressiveness, but in combat their full fury comes through. Some of the most vehement clashes are between people who love each other, or want to. Their features, their souls, seem rent in these moments, and the rending has a tragic weight.

Lee is working here with Hong Kong action choreographer (and sometime director) Yuen Wo-Ping, who was responsible for the fight wizardry in *The Matrix* and in many of the best Jackie Chan and Jet Li films. Yuen's incomparable acrobatic forays fused with Lee's graceful sensibility result in a series of yin-yang battles that are probably the best ever seen in the martial-arts genre. What's beautiful about them is not just their roiling poetry but also the lyricism of the emotion behind them. The great silent comics, especially Buster Keaton, had this gift for lyricized athleticism; Keaton put his soul into his body movements, which is why his flips and clambers and pratfalls are at once hilarious and intensely, mysteriously *moving*. This mysteriousness of motion in which the soul is laid bare is what Lee and Yuen and their actors achieve in *Crouching Tiger, Hidden Dragon*. The film's protagonists are both forceful archetypes and highly particularized personalities. They may choose to sink into the Tao of selflessness, yet they remain almost shockingly vivid.

Feral: Zhang Ziyi as Jen in Ang Lee's *Crouching Tiger, Hidden Dragon*.

Crouching Tiger, Hidden Dragon
Directed by Ang Lee; choreographed by Yuen Wo-Ping; starring Chow Yun Fat and Michelle Yeoh.
•
A Hard Day's Night
Directed by Richard Lester; starring the Beatles.
See Movies listings for details.

Chow Yun Fat plays Li Mu Bai, a legendary warrior who wishes to renounce his warring ways along with his 400-year-old sword, Green Destiny. "Too many men have died at its edge," he says, and he passes it along for safekeeping to his longtime ally and friend Yu Shu Lien (Yeoh), who is en route to Beijing. Li and Shu Lien have a deep, unspoken ardor for each other, but complications from the past have kept them apart. In Beijing, the sword is stolen as another key character is introduced, Jen (the marvelous newcomer Zhang Ziyi), a politician's daughter whose seeming primness doesn't jibe with the feral gleam in her eye. The film's first major confrontation is a night fight between Shu Lien and a masked intruder, and even though we (and Shu Lien) can guess who that intruder might be, it doesn't diminish the sheer leaping grandeur of the scene, with both women soaring in the darkness. If anything, the grandeur for us is increased, since we feel we have been brought intimately into a secret. The hushed, spectral quality of this combat is balletic in the best sense; it's like a reverie of weightlessness. (The wire work that makes such leaping possible is rendered invisible.) You watch the swirling battles in this film, their

Photograph by Chan Kam Chuen

freestyle precision, with the same rapture as you would watch Astaire and Rogers, or Donald O'Connor bouncing off the walls in *Singin' in the Rain.* Throughout the movie, Lee mounts increasingly elaborate set pieces for our delectation, and because the emotional stakes are higher each time, the sequences deepen as they accumulate.

The story winds through many levels. Li returns to rescue his sword and avenge the long-ago murder of his master, killed by the notorious female bandit Jade Fox (the veteran Hong Kong star Cheng Pei Pei). He tries to enlist the unruly Jen, in whom he recognizes a kindred spirit, as his disciple. The fight between them, as they cling to the tops of swaying bamboo in a dark forest, is one of the most magical passages in the history of movies. A martial-arts film that is also, in the deepest sense, a romance, *Crouching Tiger, Hidden Dragon* has the potential to harmonize audiences usually thought to be poles apart: the action crowd and the art-house crowd. Its distributor, Sony Pictures Classics, is giving it a cautious, initially small-scale release. Yet even with its subtitles—the language spoken is Mandarin—the film is, I would think, extraordinarily accessible. It's rare to find a film that satisfies our craving for pop while giving us the transcendence of poetry. But isn't this what the promise of popular art in the movies has always been about? Ang Lee may have begun this project with the idea of re-creating the warrior tales of his boyhood, but, like his soaring romancers here, he's taken a great leap into the beyond.

In brief: RICHARD LESTER'S **A Hard Day's Night** is being brought back after 36 years in a newly restored print with a digitally enhanced soundtrack, and it's better than ever. Not only has this film not dated, it may even look fresher than it did in 1964; the zigzag cutting and camera moves, the jaunty ironies and pop-celebrity playfulness, are all standard issue now on MTV and its offspring. And yet what struck me seeing it again is what a motley set of traditions this newfangled comedy drew on; not just *The Goon Show* but also the British music hall and the Marx Brothers and the Keystone Kops. I suppose it's possible to look at *A Hard Day's Night,* with its fizzy innocence and its impossibly young-looking Beatles, and wax nostalgic, but really, this film is far too much fun for nostalgia. ■

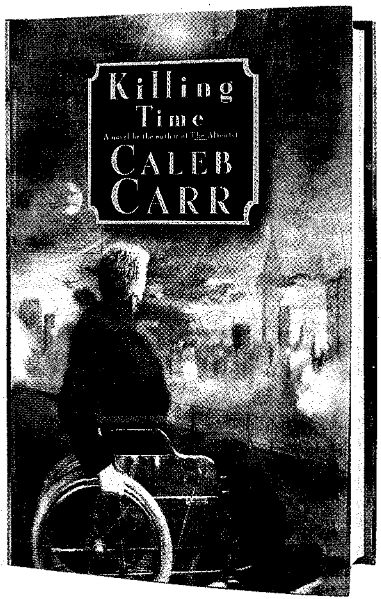
Photograph by Andrew McCaul

BOOKS DANIEL MENDELSOHN

Carr Crash

The beguiling imagination he exhibits in his absorbing historical novels fails Caleb Carr when he careers into the future.

EVEN AFTER YOU'VE FINISHED Caleb Carr's futuristic new thriller, *Killing Time,* it isn't clear what the title has to do with the rest of the book—except perhaps to indicate the highest artistic function the latter is likely to serve. Oh sure, there's plenty of killing: The novel's climax is the nuking of Moscow. But the random annihilation and perfunctorily pragmatic murders you get in this amateurish satire of the Internet Age are wholly beside the point here, and exhibit none of the Hannibal Lecter–esque charm or specificity of the serial killings that gave Carr's 1994 gaslight-era bestseller, *The Alienist,* its lurid appeal. You can only assume that the new book's title is an act of forgivable desperation on the part of Carr's publisher, who clearly wants us to think that his latest novel is similar to the first. Would that it were.



Like its predecessors—*The Alienist* was followed in 1997 by a far less successful clone, *The Angel of Darkness*—**Killing Time** is a period piece; the difference is that the period has moved from the past to the future. It's a disastrous shift. What made *The Alienist* so much fun to read was Carr's enthusiasm for the past—for a period in New York history he'd clearly spent a lot of time obsessing about. Carr may have tried to suggest that New York in 1896 was, essentially, the same as New York in 1996 (drugs, crime, neuroses), but what caught the imagination of so many readers was the abundant evidence that New York back then was so entertainingly *different.* The reason we read historical fiction is, after all, to revel in precisely that difference: the descriptions of strange-looking clothes and menus, the knowledgeable disquisitions on the arcana of social comportment or the intricacies of political intrigues. Carr gave you these—sometimes in such abundance that you suspected he'd included them simply because he couldn't stand to let any of his research into the details of daily life in 1896 go to waste. (Why would the murder-mystery narrator mention the kind of toothpaste he brushed with?)

Killing Time
By Caleb Carr.
Random House;
278 pages; $25.95.

The sense that Carr had unloaded everything he had on *The Alienist* was borne out by the failure of its successor, which felt desperate and carbon-copyish; it was pretty clear after *The Angel of Darkness* appeared that whatever the author did next had to be something completely different. But while *Killing Time* may look different from the others—it's 2023, and people whiz around in spaceships made of transparent resin instead of horse-drawn calashes—it is, beneath the ill-fitting *Battlestar Galactica* drag, the same story all over again. (Sometimes the same characters too: *Killing Time* features a pair of supersmart Jewish brothers, a nobly suffering black man, an eccentric genius, and a rebellious female, just as *The Alienist* did.)

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"Story," I hasten to add, is a fairly magnanimous way to describe what happens between page 1 and page 272 of this book. Like its predecessors, *Killing Time* opens with a hard-boiled New York–based psychologist hunting down a madman. The hunter this time is Dr. Gideon Wolfe, a criminal profiler and the acclaimed author of something called *The Psychological History of the United States* ("Do you *really* think that the death of Jefferson's mother had something to do with his writing the Declaration of Independence?" an admiring fan asks Wolfe), and his prey, at least at the outset, is the person who murdered President Emily Forrester in 2018. At the vaguely *Maltese Falcon*–ish beginning of the novel, a "handsome, mysterious woman" enters Wolfe's office and hands him a computer disk showing that the only video record of Forrester's assassination was doctored to implicate an Afghani national; the actual murderer turns out to be Chinese. Since we learn this on page 45, it's fairly clear that the real mystery here isn't who killed Forrester, but who altered the video—and why?

This is where our deranged genius comes in. His name is Malcolm Tressalian, and he really, really hates the Internet, which in its 2023 version is largely the creation of his father, a not very nice man who subjected his young son to gruesome gene-therapy treatments in order to, as it were, increase the boy's RAM. A vengeful Malcolm sets out to expose the weaknesses of Internet culture and its naïve "belief that by logging on to that Internet, one was tapping in to a vast system of freedom, truth—and power." He does so by perpetrating a series of elaborate hoaxes that, he argues, Internet-era people are too soft-minded to see through: the discovery of a Fifth Gospel, say, or the election of "an imaginary, digitally generated candidate" to the U.S. Congress. (*Plus ça change . . .*) And, of course, the doctoring of the Forrester-assassination video. Wolfe is so taken by Malcolm's reasoning that he ends up joining the Tressalian gang, which spends the rest of the novel zipping around the globe spreading disinformation with increasingly lethal results, until Malcolm goes back in time and fixes everything once and for all.

Malcolm's—and Carr's—point is that information, of which we have much, isn't the same as knowledge; our "utter reliance on information technology" is leading us to madness and destruction, "a high-tech dark age." (We're meant to perceive the wisdom of this after a renegade Israeli agent, who's been led by the Tressalians to believe that Stalin was responsible for Dachau, flambés Moscow with a stolen nuclear warhead. Oops!) That's a good point, one for which a book like this is ideally suited: Science fiction has, after all, long served as a vehicle for cultural and social commentary and critique. (Think of Frank Herbert's *Dune* series, or Ray Bradbury's eerie fable "A Sound of Thunder," both of which are, essentially, eco-fables.)

The problem is that Carr's attempts at social and cultural satire—obvious gags about what the future holds (a 24-hour Bowling Channel: "all bowling, all the time") and comatose clichés ("that rarest of Angelenos, a person with style")—are embarrassingly sophomoric. The high-school-skit tone isn't improved by the If-it's-Tuesday-this-must-be-Belgium plotting and a cast of hilariously cartoonish characters that includes a Muslim strongman who says things like "A terribly amusing game, my infidel friends, this bowling!" while having the Israeli's feet flayed. And as for fascinating futuristic gizmos you crave, there's nothing here you couldn't dream up after watching a few *Star Trek: Voyager* reruns. Carr never provides the authentic-sounding, how-all-the-gadgets-work stuff that grounds even the lamest of Michael Crichton fantasies—the kind of ingeniously realized details that make you want to read science (and historical) fiction in the first place. It's as if Carr had been so intent on offering his Important Cultural Insight that he figured we wouldn't care as much about how the future looks as we did about how the past looked in those earlier, more careful novels. The result of his carelessness is a book about which you don't care, either.

At the end of the novel, Malcolm finally tells Wolfe about the secret time-travel invention he's been working on in between hoaxes: "a tale so bizarre and unbelievable that it would force me to the conclusion that he had, in fact, lost his mind." But by this point you're past caring what this tale could possibly be—although it clearly has a lot in common with the author's latest adventure in time travel. Readers who do have Time on their minds, as well as on their hands, would do well to find some other way to kill it. ■

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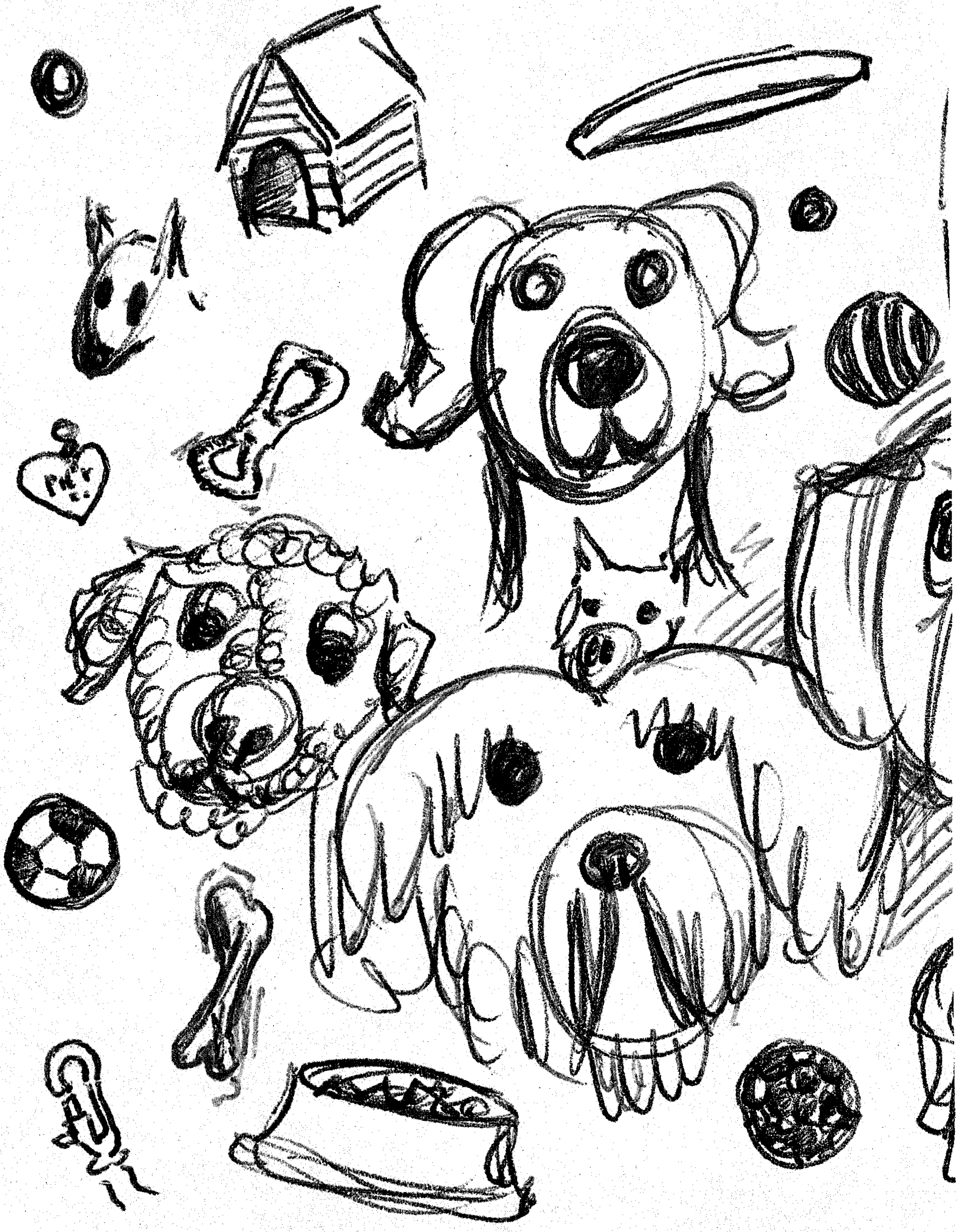

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Public Access

Part of Pat Moynihan's legacy is his championing of public spaces—and it's one aspect of her new job to which Senator-elect Clinton brings real experience.

THE FRENCH, WHO KNOW something about the power of buildings to shape culture, have a minister of architecture, but Americans depend on the kindness of senators. **Hillary Rodham Clinton** comes along at just the right time: Her predecessor, Senator Daniel Patrick Moynihan, has been the only senior government statesman in recent memory devoted to the cause of public architecture, both in Washington and in New York—consistently taking it out of the pork barrel and bureaucratic limbo and putting it on the political agenda at a higher intellectual plane. He championed a new Penn Station and the transfer of Governors Island from the federal government to New York, and led the rebuilding of Pennsylvania Avenue, with its decaying north side, as well as the drive to construct the Federal Triangle. The tangible results of his support for architecture and urban planning, especially his eloquent celebration of the public realm, should rank among his lasting accomplishments.

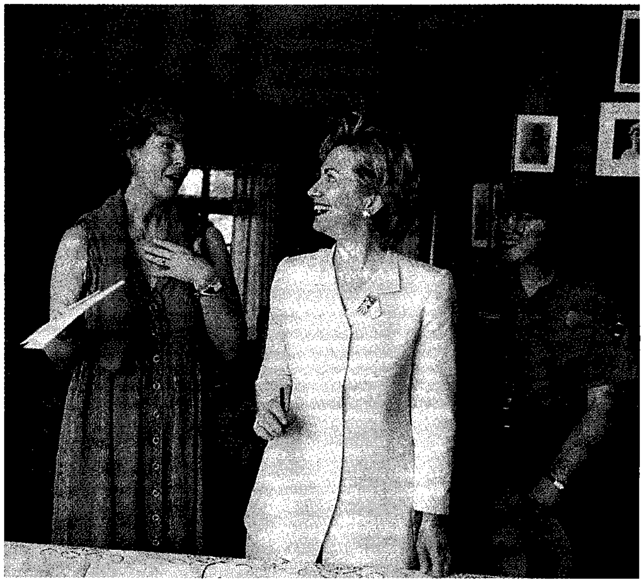
Our senator-elect may be the second-most-scrutinized human being ever to walk the face of the planet, but few have noticed her longstanding and still-evolving interest and expertise in the built environment. Hillary Clinton has earned stripes as Moynihan's heir to the nation's drafting table. Just as Andrew Jackson opened the White House to the public upon his inauguration, Mrs. Clinton—doing what the Clintons do naturally—put it to academic use by staging working seminars in a series of events called Millennium Evenings, their overall theme being "Honor the past, imagine the future." From early 1998, she hosted nine meetings—each open to the public via C-SPAN and the Web—devoted to architecture, poetry, mathematics, jazz, science, history, feminism, and philosophy (the tenth is scheduled for early January).

The gatherings, which welcomed America's intelligentsia in from the cold for the first time in two dumbed-down administrations, have ranked among the most inspired moments in White House history. There was Stephen Hawking, with little left of his body but the sly smile and grinning eyes, talking about subatomic uncertainty as it relates to the Chicago Cubs' chances for a pennant. During the jazz evening, Wynton Marsalis explained the difference between having and playing the blues, and Diane Reeves scatted lyrics—"Blip blip, ityata flamflam"—that would have made Gertrude Stein envious.

Preservationists term the new, unintended use of an old building "adaptive reuse," and though the White House has not been abandoned or fallen into disrepair, it has long suffered from an overabundance of starch; reprogramming the mansion for rarefied discussions that probe the creative state of the nation took ingenuity and insight. Hillary's initiative was an act of architecture: The building stayed the same, but she structured a new use for it and expanded its image and functional range. The inaugural Millennium evening in 1998 was the first event Webcast from the White House, and it transformed this closed and guarded precinct into a public forum. Viewers e-mailed questions directly to the White House Website, where the First Lady read them from a computer screen to the guest speakers. Her interpretation of the White House exemplifies her understanding of buildings as cultural. In her introduction to the just-published *Saving America's Treasures,* which highlights some 46 buildings, objects, and artifacts among some 700 identified as precarious and endangered, she writes that in protecting and restoring sites like Little Rock's Central High School, and *Brown* v. *Board of Education*'s Monroe School, "we realized that we could preserve more than the physical fabric of our nation's history. We could, in fact, preserve the rich diversity that is truly America's story."

Not for her the Dead White Male bias in American architectural history, or the limestone façades of the established architectural canon. Preservation is an inherently conservative endeavor that Mrs. Clinton has helped radicalize into an activist pursuit. She visited more than 40 sites herself, and the list includes the Breed Street Shul in Boyle Heights, Los Angeles, the last of that community's 30 synagogues, and the Manzanar Internment Camp, in Inyo County, California, where

Restored: Clinton in Eleanor Roosevelt's cottage at Hyde Park, with Roosevelt's granddaughter, Ann, left, and staff member Fran McSali.



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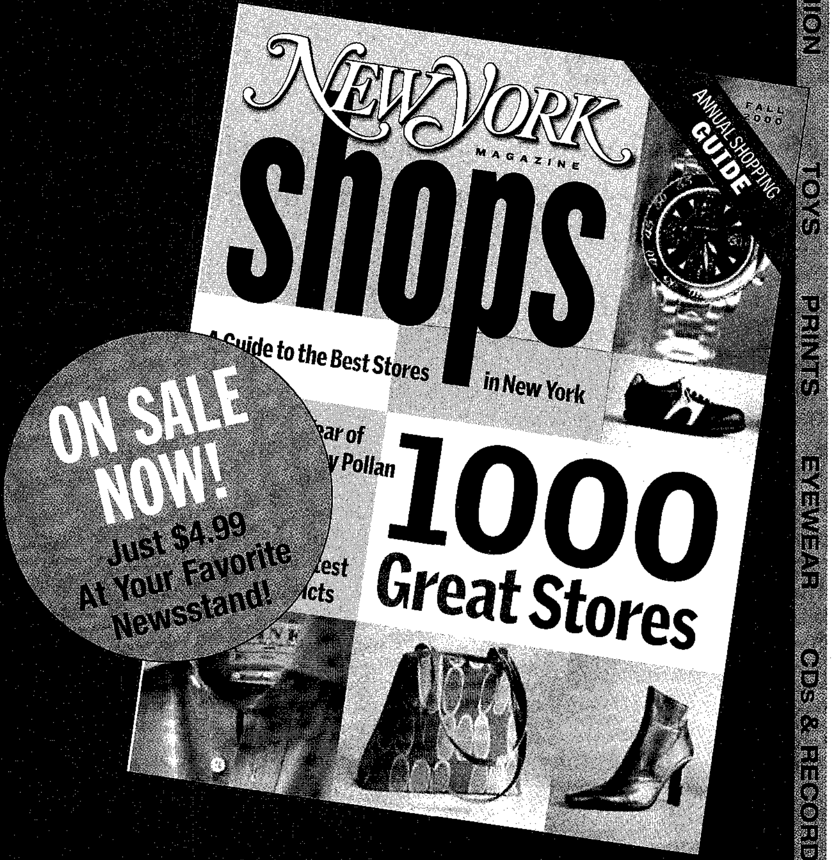

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Japanese were interned during World War II. The cultural landscape in this book is a people's history rather than the province of the design Establishment. Our new senator understands space in social, cultural, and political rather than exclusively formal artistic terms.

AS FIRST LADY, MRS. CLINTON MADE THE most of saving buildings and the ideas they represent, but she was not really in the position of being a patron. That changes now as she enters Congress an elected official representing New York. Pat Moynihan, a guiding spirit to the General Services Administration, the federal government's builder and landlord, always championed architects over bureaucrats.

The risk for Hillary is that her intelligent stand on preservation may become a security blanket that inhibits her from developing a position about building the architecture of our time. The GSA is just emerging from a conservative period of bland and unnotable buildings and is scoring many surprising successes across the country. It needs further support for a new generation of buildings that will continue to capture the spirit and will of the country as it evolves. It may take a village, but a community doesn't need to *look* like a village, and it need not be classical: the best buildings redefine the context or establish their own. The current commissioner of Public Building Services of the GSA, Robert Peck, has admonished its architects to be bold.

It's difficult to predict where the building opportunities will lie for the next six years. But it is already clear that New York's harbor is an extremely sensitive site of national importance that demands active oversight, inspired vision, and intergovernmental coordination. Likewise, if the upstate economy is to be reinvigorated, architecture and regional planning will certainly play major roles.

During one White House evening devoted to architecture, President Clinton extemporized that Thomas Jefferson lost the anonymous competition to design the White House, but went on to build the American creed. Mrs. Clinton isn't an architect, but she has the opportunity to add to her own achievement and carry forward the legacy of her predecessor. When you build, you build culture, and her insight into diversity is a wise foundation on which to construct a building creed. She has honored the past, and she should imagine the future. She should be bold. ■

Wild Bore

At noisy Chinghalle, Campagna's Mark Strausman goes the comfort-food-and trendy-scene route in the meatpacking district.

EVEN IN THESE FAT TIMES, THE art of the culinary spinoff requires a delicate touch. The maestro chef who has opened one restaurant to great acclaim can lead his (or her) newly devoted tadpole school of followers in many confusing directions. There's the "bigfoot" option, whereby a smaller, more refined establishment seeks to broaden its base with a bigger, brassier version of the original (Danny Meyer parlays the Union Square Café into the Gramercy Tavern). There's the "hip new cuisine" option, whereby the maestro attempts something completely different (David Bouley goes Austrian with Danube, Meyer goes Indian lite with Tabla). Then there's the currently voguish "rustic" option, which offers less showy or aggressive tadpole followers the opportunity to dine in casual café surroundings, on simpler—and hopefully cheaper—approximations of the great dishes being served only a few blocks away, back at the mother ship (Blue Ribbon leads to Blue Ribbon Bakery, Babbo leads to Lupa, Balthazar leads to Pastis).

Warehouse of style: The main room at Chinghalle.

Photograph by Carina Salvi.

Although each of these strategies has its merits, it's rare to see them attempted all at once. But that's what Mark Strausman appears to be doing with **Chinghalle**, the latest brasserie to set up shop amid the shambled warehouses along Gansevoort Street in the meatpacking district. Strausman's mother ship is Campagna, a stylish restaurant near the Flatiron Building specializing in elegant dishes from the north of Italy. Chinghalle is larger than Campagna, more raffishly downmarket, and, in the end, not really Italian at all. Even the name, which means "wild boar," is spelled wrong. *Cinghiale* is correct, but Strausman has Americanized it, presumably so his new clientele won't get too muddled when they dial 411. He's painted a garish sign outside the big, double-height space (it used to be a hamburger warehouse) and colored the whole ensemble in rusty orange hues. He's also injected his traditional Italian formula with retro American comfort food, so pastas coexist uneasily on the menu next to un-Tuscan dishes like pork ribs "Cabo" style, and a banana split constructed from different gelatos.

Chinghalle is advertised as an "American brasserie," but after Campagna, these decorative and culinary innovations feel clamorous and a little unruly, like the adolescent equivalent of the real thing. On my first visit, I managed to procure a rustic dining booth downstairs, made from vintage Belgian train cars; later in the week I was banished to the mezzanine, a limbo land (at least on Thursday night) of yammering crowds, slow service, and constantly bleating cell phones. In combat conditions like these, it helps to keep things simple, and executive chef Matthew Gavzie's communal appetizers have a pared-down appeal. Chef Gavzie splits his time between Chinghalle and Campagna, but his sympathies clearly still lie with the Old Country. His grilled pizzas were tantalizing (ask for the "Three Cheeses"), with a chewable, almost pita-like crust. A plate of frites (with de rigueur dipping sauces) were limp by comparison but were redeemed by a bowl of zucchini chips, golden-fried and thin as silver dollars.

Chinghalle
50 Gansevoort Street
(212-242-3200). Dinner,
Mon.–Wed. 5:30 P.M.–1 A.M.,
Thurs.–Sat. to 1:30 A.M.,
Sun. to 11 P.M.;
appetizers, $7 to $16,
entrées, $15 to $21.50. All
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The more ambitious appetizers might have tasted just as fine, if it weren't for the mob of hairy-fisted bankers at the next table, barking in my ear. But dining in the meatpacking district is a stampede event these days, just like TriBeCa was when that neighborhood first got bull-rushed back in the eighties. Perhaps in memory of those high times, Chef Gavzie serves up frog legs (too big and froggy tasting, in a wet lemon sauce), strips of nicely sautéed sweetbreads, and a strangely misplaced Waldorf salad, finely chopped, with summery bits of crabmeat and grapes. I also sampled a squash soup, which was as thick as applesauce and treacly enough to be dessert, and a shrimp-and-avocado "Calypso" salad straight from the kitchen of a sixties-era Caribbean resort. The Chinghalle sausage may have been actual wild pig, although any hint of gamy, free-range taste was muffled by a confusing mass of baked beans. The grilled calamari was much better, although our waiter forgot the crucial lemon wedge and had to go elbowing

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John Leonard's TV Notes

Disappearing Acts (12/9; 9 to 11 P.M.; HBO), based on the Terry McMillan novel, stars Wesley Snipes as a Brooklyn construction worker who can't seem to hold on to either a job or Sanaa Lathan, the music teacher and songwriter he falls for and impregnates. Soap bubbles, to be sure, but also some sharp observation and class anxiety. It's refreshing to see Snipes in a romantic role, and Lathan—directed here, as she was in *Love and Basketball*, by Gina Prince-Blythewood—is a wonder to behold.

David Copperfield (12/10 and 12/11; 8 to 10 P.M.; TNT) is an agreeable mini-series version of the Dickens novel, with Hugh Dancy as the hunky hero of his own hard times, Anthony Andrews as Mr. Murdstone, Eileen Atkins as Jane Murdstone, and (in a shameless pandering to the American television audience) Michael Richards as Mr. Micawber and Sally Field as Aunt Betsey. The standard remains George Cukor's 1935 adaptation, with a cast that still amazes.

Holiday Heart (12/10; 8 to 10 P.M.; Showtime) is more proof, if anyone needs it, that Ving Rhames can do anything. Never mind *Pulp Fiction, Rosewood, Out of Sight,* and *Mission: Impossible 2.* Just on television, he has graduated from *Don King: Only in America* to become the generous "Heart" and soul of Cheryl West's adaptation of her own play—by day a choir director in a black church, by night a drag queen in a Chicago glitterdome. Not quite recovered from the death of his policeman lover, he nevertheless assumes responsibility for a makeshift family that includes Alfre Woodard, a writer-junkie, and Jessika Quynn Reynolds, her worried daughter. A production that would be remarkable if only for the sight of Rhames impersonating Diana Ross in "Baby Love" may also be the best TV movie of the year. Robert Townsend directs.

Livin' for Love: The Natalie Cole Story (12/10; 9 to 11 P.M.; NBC), with Natalie playing herself from 1984 to the present and James McDaniel playing her father, Nat King Cole, follows the usual VH1 *Behind the Music* trajectory from a major record deal to a major-league drug habit (in her case heroin, crack cocaine, and alcohol), unto rehabilitation, an autobiography (*Angel on My Shoulder*), and a comeback platinum CD. But the music is friendlier on the ears, and the actors, including Diahann Carroll as her mother and Theresa Randle as the younger Natalie, easier on the eyes. ■

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back through the crowd to retrieve it.

But then, elbowing is the house sport at Chinghalle, where lines for the two unisex bathrooms rival the ones at Newark Airport during the holiday rush. Tables are jumbled together pigpen style, turning eavesdropping into a kind of spectator event. ("You give me six grand in cash, I'll put ten grand on the books," I heard one of the bankers say.) I took refuge in a succession of satisfying pastas, including the baked cavatelli (a square of macaroni and cheese, laced with Sicilian tuna, in a béchamel sauce), and spaghetti alla nonna, a subtle mix of olives, black pepper, and zucchini, done to al dente perfection. The best of the seafood dishes was a platter of monkfish and giant sea scallops, densely skewered on a rosemary brochette. Among heartier entrées, however, the St. Louis ribs weren't worth the messy effort, and my Cornish-game-hen coq au vin had a lovely, juicy exterior, but was dried out inside. More successful was a Frisbee-size portion of organic chicken parmigiana and a serving of lamb, richly braised in a red-wine sauce, with a mess of creamy whipped polenta on the side.

There's nothing elaborate about this brand of Italian cooking; it's Mulberry Street comfort food, done with an artful twist. But there's not enough of it on the main menu, and by the time the desserts rolled around, it had essentially disappeared altogether. An almond-pear tart looked suspiciously like something heisted from Pastis, across the street, and the zabaglione served in a huge punch glass was stale and crunchy with ice. True to the American-brasserie theme, there's a key-lime pie (which tasted too much like cheesecake), and the giant gelato banana split, which didn't taste like much of anything at all. On my last evening at Chinghalle, I followed my Waldorf salad and chicken parmigiana main course with a puzzling and pricey Chipwich-style ice-cream sandwich for dessert. I washed the whole schizophrenic ensemble down with a glass of Grappa, then sat back and listened to the frenetic chattering sounds ringing in my ear. After a good meal, at a fine restaurant, like Campagna, say, a satisfied glow settles over the table. It doesn't feel that way at Chinghalle, at least not yet. The food's too varied, the scene's too aggressive, and the room's too loud. It feels like any other lost evening out, adrift in the big city. ■

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put on a holiday face

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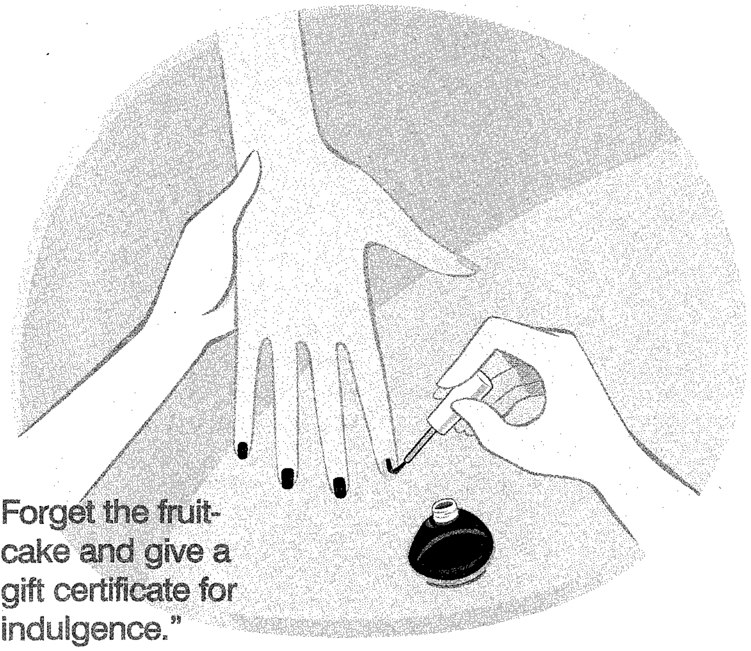

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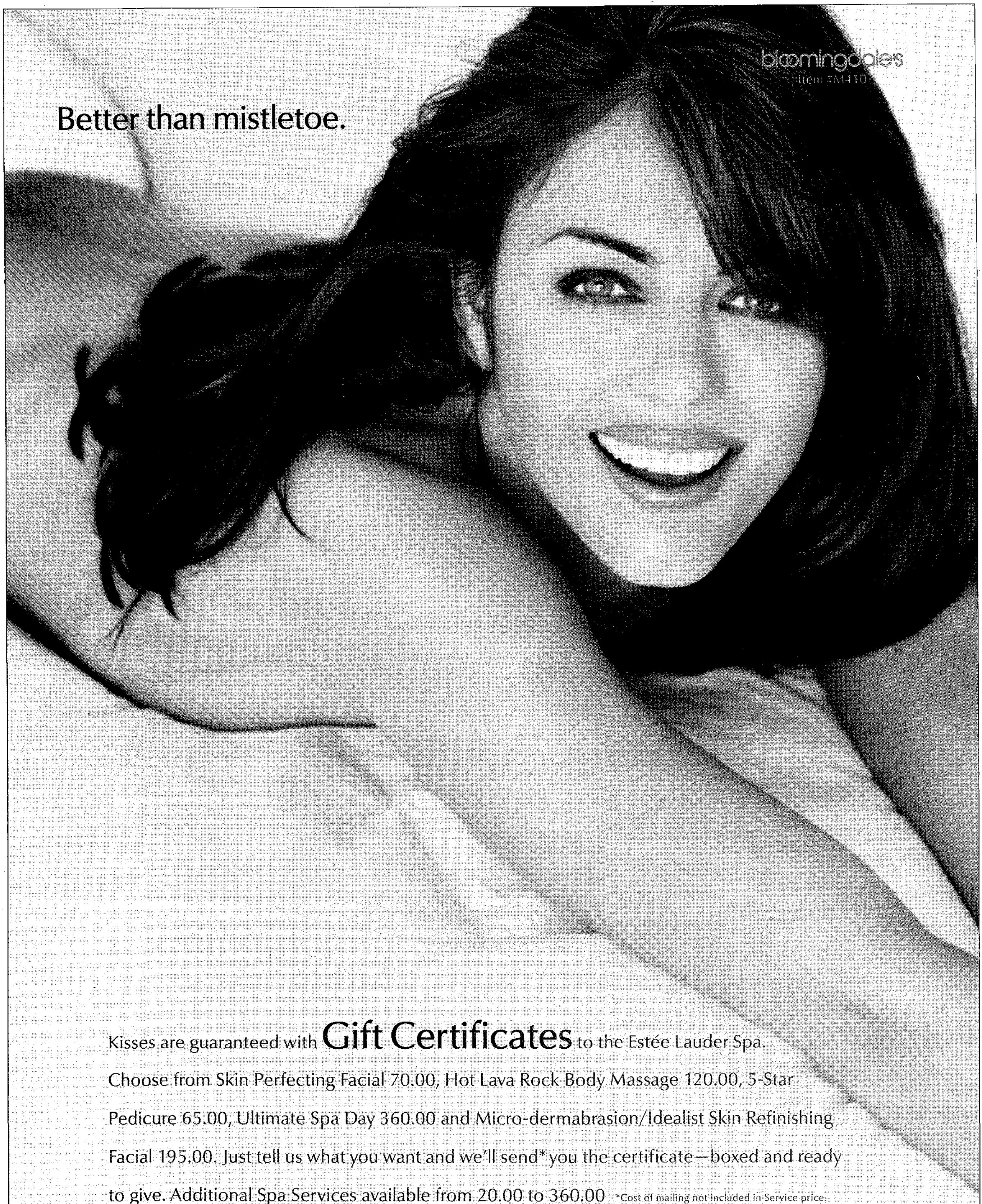

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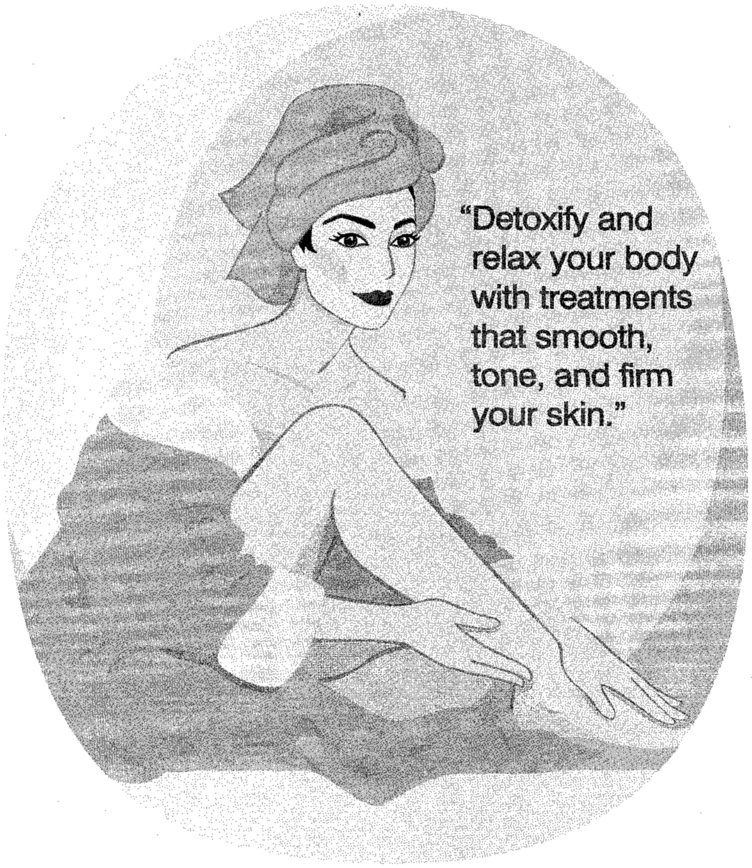

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Treatment with Retinol Action+Q10. This 12-week night-time treatment will reduce lines and wrinkles, and refine and rejuvenate your skin by stimulating collagen and elastin production.

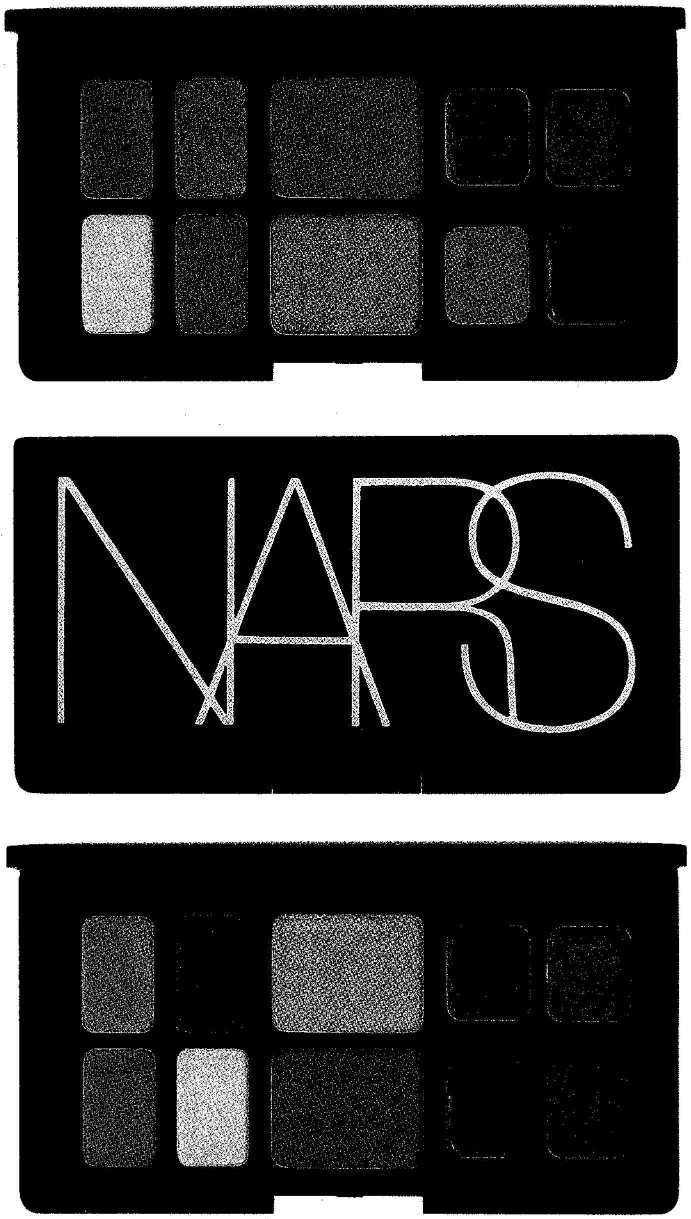
about face

Lia Schorr Skin Care is a full-service spa catering to both men and women, but facials are Lia's specialty. "We start with a Deep Pore cleansing facial, which includes skin analysis, steam, extractions, and the application of two masks," says Lia. "We thoroughly clean the skin, but never leave it red and blotchy." Next, Lia recommends a treatment based on your needs. "Our Crystal Peel is a non-invasive skin resurfacing alternative which treats many imperfections and improves skin tone and elasticity. Our Oxygen Boosting Treatment uses a cool mist of pure medical-grade oxygen in conjunction with vitamins, minerals, enzymes, and amino acids; it hydrates and nourishes all skin types. If you have uneven pigmentation, if you want your skin to look younger and more resilient, I recommend our Glycolic Treatment."

who says you can't be perfect

Manhattan's cutting-edge spa, **completely bare**, takes beauty to the next level. From facial imperfections to unwanted hair, completely bare will take care of all your beauty needs. The new high-tech EpiFacial™ is a noninvasive treatment which rids the face of practically all facial imperfections with virtually no down time. Using intense pulsed light, the EpiFacial™ eliminates broken capillaries, minimizes wrinkles, lip lines, sun-damaged skin, treats Rosacea and sun spots. At the core of completely bare's services, the best form

give good face



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artist palette $67 includes 4 eyeshadows, 2 cheek colors and 4 lip colors
emotional rescue (plums and currants) or rapture (shimmering neutrals)

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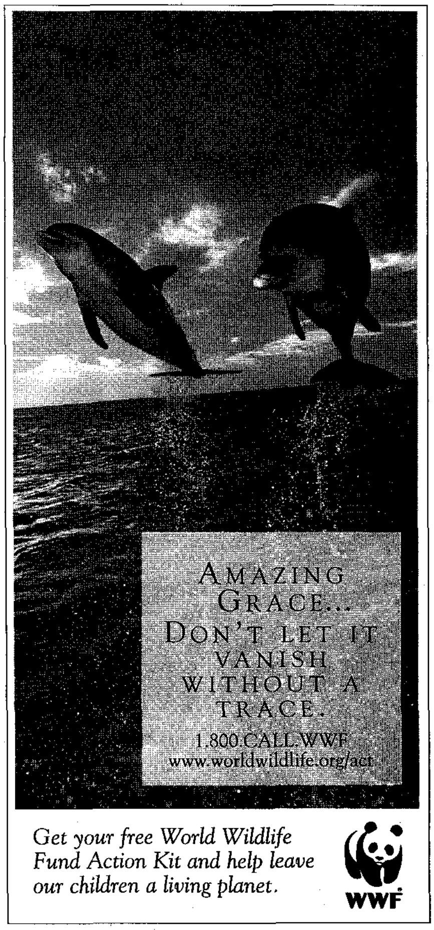
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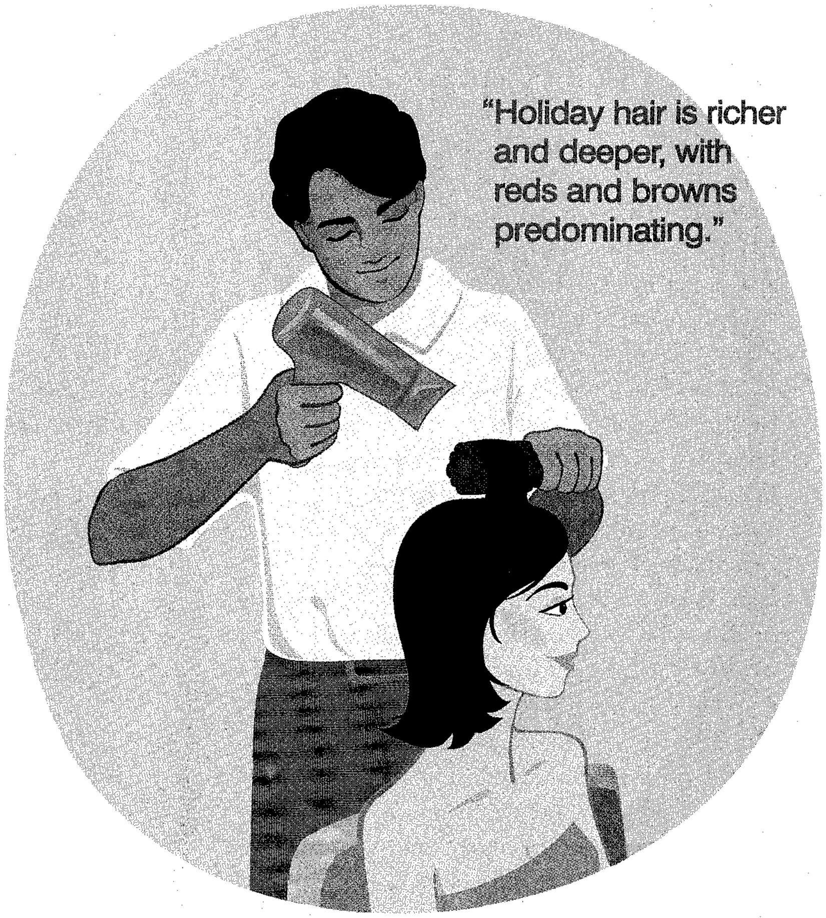

"Holiday hair is richer and deeper, with reds and browns predominating."

of permanent hair reduction, EpiLight™ removes unwanted hair from anywhere—face or body. Like 20 facials in one, Micro-Dermabrasion will leave your skin flawlessly glowing. The home of the "techno lifts," completely bare can firm up your face and lift sagging breasts using microcurrents to lift and plump muscles. A Board Certified aesthetic surgeon administers Botox and collagen treatments.

hair so beautiful

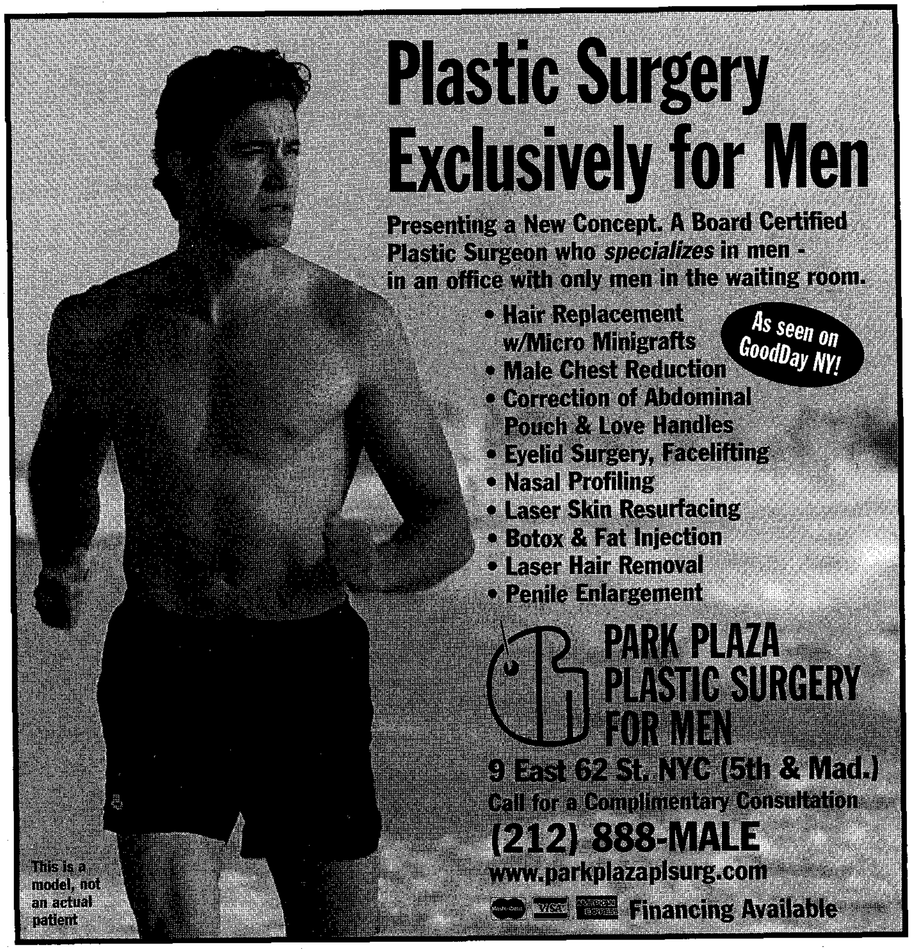
For a quick and easy holiday transformation, turn to the hair-styling wizards at **Vartali**. "We give fabulous haircuts, including an updated bob," says Vartan Vartali. "This version has tapered ends, is easy to maintain, and very versatile. You can curl it, flip it, slick it—or use gels to darken the color. If you're going to holiday parties, you can get three or four different looks. "Holiday hair is richer and deeper, with reds and browns predominating, Vartan adds. "We achieve highlights with a single process, using different shades and tones of the same color. It's faster, often longer lasting, and gentler because we use less peroxide." To accent and dramatize your beautiful color and new cut, add an eyebrow shaping, one of the salon's specialties.

beauty for your lifestyle

At the **Riccardo Maggiore Salon** you will receive a makeover that's all your own. Riccardo says: "We believe in beauty for your lifestyle. Our goal when performing a makeover is to create modern, fashionable looks that represent and complement the client's personality and way of life. Riccardo's team of beauty professionals will help you determine how much and what you want to change. Maggiore haircuts have movement, style, and versatility—so you can go from day into evening with minimal effort. This holiday season, the half updo with voluptuous loose curls is very chic. Winter hair color is richer, warmer, and more natural. If you would like a color change without commitment, the salon uses a color glaze that adds shine, deepens color, and revitalizes your hair. Complete your holiday look with an eyebrow shaping. Finally, add shimmer to your eyes and lips and give your cheeks a sun-kissed glow.

smile power

If you yearn for a dazzling smile, cosmetic dentist **Dr. Stephen Phillips** can make your dream come true—often in just one or two visits. "If your own teeth are discolored from yellow or gray staining, one in-office power bleaching can whiten your teeth," says Dr. Phillips. "If your teeth are crooked, spaced, or chipped, I can transform your smile with beautiful porcelain veneers in just two visits. You will see a dramatic change in your smile—in your entire face." With 20 years' experience in aesthetic dentistry, modern techniques and materials, and state-of-the-art equipment, Dr. Phillips practices "metal-free" dentistry, using all porcelain veneers/crowns or natural tooth-colored restorations. "Our adhesive technology to bond



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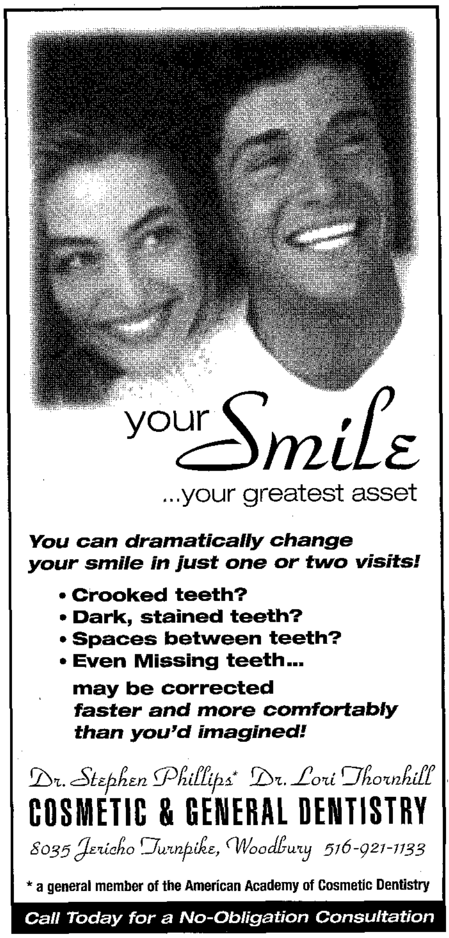

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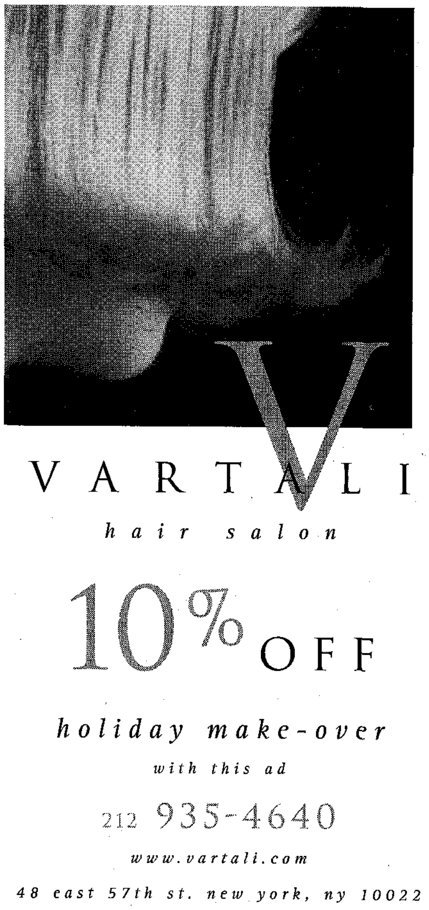
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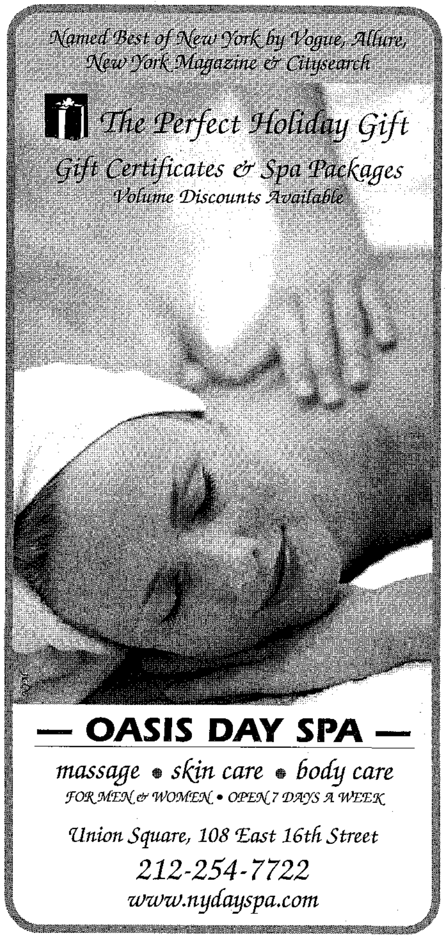
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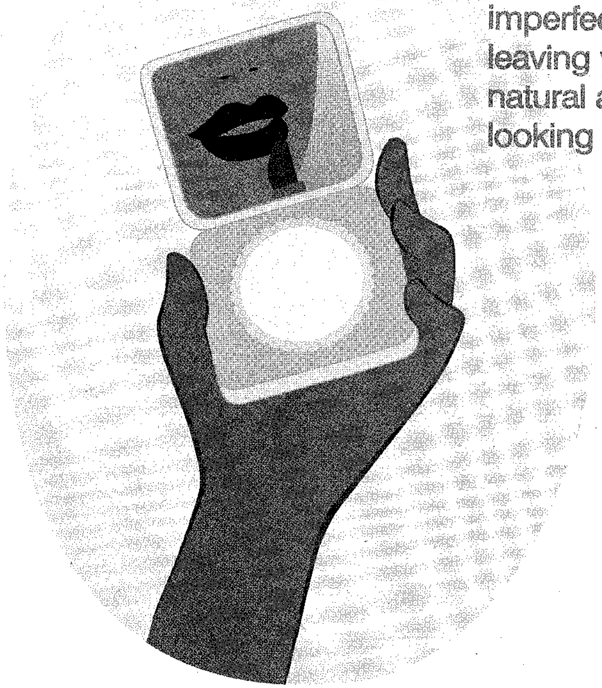


> "Restorative dentistry can remedy dental imperfections, leaving you with a natural and younger looking smile."

veneers is incredibly strong. The teeth look and feel completely natural, as if they were your own." Dr. Phillips is an assistant clinical professor at Mount Sinai Hospital and a member of the American Academy of Cosmetic Dentistry.

If you're like more than 50 percent of Americans you aren't satisfied with your smile. Your teeth can reveal what you eat and drink, whether or not you smoke—and in some instances, what medications you take. Teeth, like skin, can also show age. Thanks to technological advances and state-of-the-art techniques, Dr. Jan Linhart of **Park Avenue Center for Dental Arts** can remedy dental imperfections, leaving you with a completely natural and younger looking smile. Based in Manhattan, Dr. Linhart offers an extensive menu of services, including laser whitening, porcelain veneers, and natural color restorations—all of which are custom-designed with the patient in a one-on-one consultation. Dr. Linhart has more than 20 years of experience and has a trademark for the most effective whitening procedures such as Pearlinbrite,™ combining laser technology with traditional dentistry. He is a member of the American Dental Association (ADA), Academy of General Dentistry (AGD), and the American Academy of Cosmetic Dentistry.

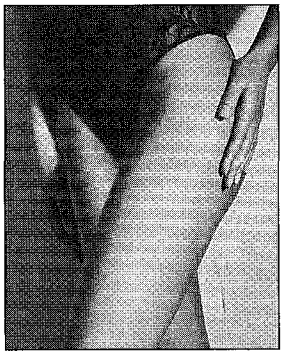
make me beautiful

Once considered a luxury or a vanity, cosmetic surgery is now routinely chosen by legions of men and women, for both professional and personal reasons. Newer techniques and less invasive procedures offer better results and shorter healing times.

At **Constructive Surgery**, Jeffrey R. Fischman, M.D., FACS and his staff make patients feel right at home in the office and surgicenter located in a private Upper East Side carriage house. A specialist in cosmetic surgery of the nose, face, and body, Dr. Fischman is a surgeon many turn to when they have had previously unsatisfactory experiences. The first step is a complimentary consultation with Dr. Fischman to assess the patient's needs. Dr. Fischman helps the patients define their needs and uses digital imaging to illustrate the results of cosmetic surgery. According to Dr. Fischman, "today's techniques in nose surgery didn't even exist 10 years ago, while the latest mid face-lifts and fat transfers result in a far more natural and younger look with faster healing." The mid face-lift, which is done with small incisions inside the mouth and right above the ear, allows the cheeks to be lifted—as apposed to simply stretching the skin. It has become one of his standard procedures.

"Men as well as women are now opting for cosmetic surgery procedures," says **George Lefkovits, M.D., FACS**. "But they still need a setting in which they feel comfortable and where they understand that aesthetic procedures are commonplace for men." From the first surgical consultation through surgery and the post-operative period, Dr. Lefkovits and his staff strive to create a relaxing environment for men; this includes special office hours for men only. The most sought after procedures by men include body contouring, with or without liposuction, facial rejuvenation, hair transplantation, and nasal profiling. Men are also interested in such nonsurgical procedures as Botox injections, fat transplantation, laser hair removal, and laser resurfacing. Dr. Lefkovits is affiliated with Lenox Hill Hospital and Beth Israel North Hospital.

At the **Woman to Woman Cosmetic Surgery Center**, an all-female staff will make you comfortable and respond to



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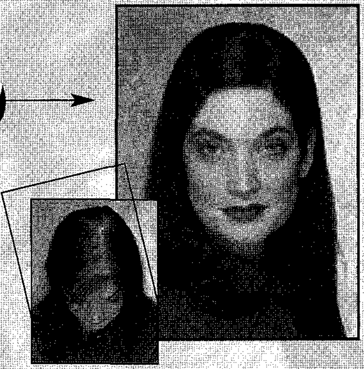

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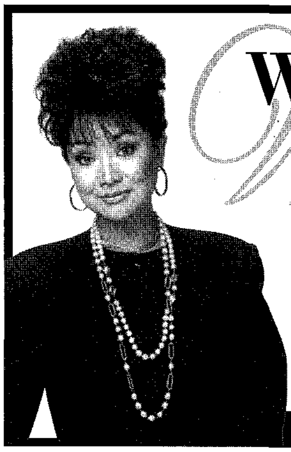

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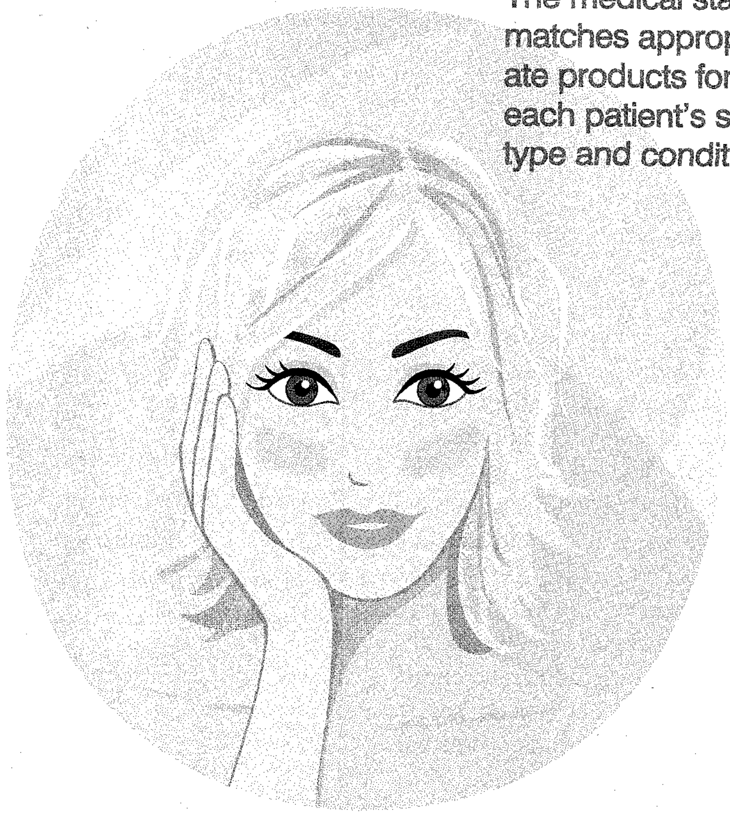

"The medical staff matches appropriate products for each patient's skin type and condition."

all your needs. "The most popular procedures are breast lifts, augmentations, and reductions," says director Teresita G. Mascardo, M.D., FACS, a Board Certified plastic and reconstructive surgeon specializing in cosmetic surgery. "We use saline implants for a natural, fuller look," says Dr. Mascardo. "For laser hair removal, we use the newest machine, the Diode laser hair removal system. Fewer treatments are needed, and results are longer lasting." The center also offers laser skin resurfacing. "If the skin is properly prepared, recovery time is only five to seven days." With quick makeovers of small areas—liposuction of saddlebags, lower abdomen, or double chin—the recovery time is only one or two days. Dr. Mascardo is a Board Certified plastic and reconstructive surgeon specializing in cosmetic surgery; she has more than 24 years of experience. There is a full service operating room on the premises. Dr. Mascardo uses Board Certified anesthesiologists.

Whether you are looking for a complete makeover or just want to feel better about your appearance, **The Dermatology Surgery & Laser Center** will determine which procedures are right for you. Our expertise is in beauty enhancement procedures with minimal recovery time for patients with active lifestyles. Every potential patient is offered a confidential consultation. The Dermatology Surgery & Laser Center, which has been in practice for 30 years, offers a large array of treatment options and has an unsurpassed safety record. In addition to lasers, peels, and leg vein treatments, many of the patients like procedures without recovery time, such as Botox, collagen, fat transfer, CoolTouch™ laser tightening, Micro-Dermabrasion, and laser hair removal. Doctors are Board Certified and affiliated with teaching institutions in

New York City. The center was one of the first in the United States to perform liposuction and the doctors are experts in this procedure.

pick and choose

With so many qualified cosmetic surgeons to choose from, it's not easy to find the right one. That's why busy, successful men and women—sports personalities, actors, models—turn for guidance to **Denise Thomas**, a leading cosmetic surgery consultant located in Manhattan and recently seen on *Oprah*. For 20 years, Denise has successfully matched clients with the surgeons best suited to their individual needs. "I'm very selective," says Denise. "I only recommend Board Certified surgeons who are experts in the areas where my clients want surgery." Discreet, knowledgeable, and service-oriented, Denise will guide her clients through the first consultation—and follow up post-surgery to ensure they are happy with the results.

restore hair permanently

The **New York Hair Restoration Surgicenter** specializes in surgical techniques that restore permanent hair growth for both men and women. Medical Director Robert Bonvino, M.D. evaluates each patient and designs a treatment plan based on individual needs and wishes. "We do everything possible to make sure the results are what patients envision for themselves," says Dr. Bonvino. The surgery involves transplanting hair from a donor site on the patient's head where there is healthy hair growth to the area where he or she is losing hair. Once the surgery is complete, the results of the transplants take approximately six months to become noticeable. "This is a permanent solution," Dr. Bonvino explains.

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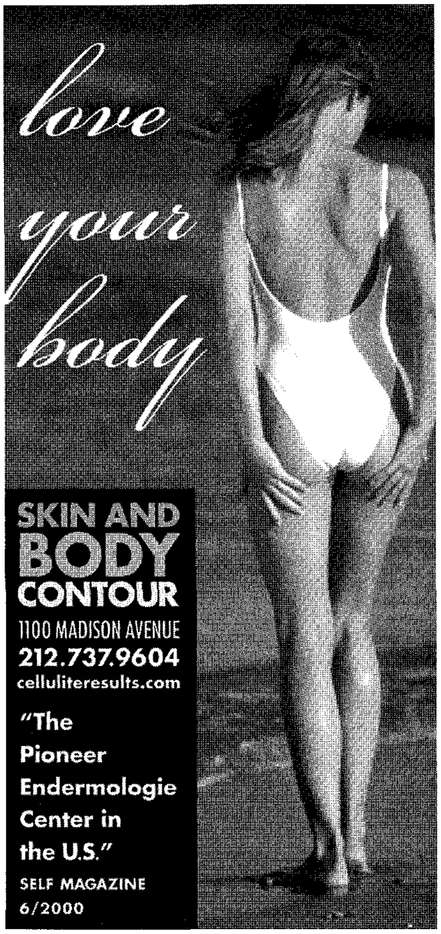

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hair loss...giving nature a helping hand

When nature has been unkind, when illness, age or genetic conditions have thinned your hair, there's no reason to endure the problem—or camouflage it with wigs. Today's hair replacement techniques create a natural appearance and allow greater freedom in styling, texturizing—and even coloring.

"Many people offer hair replacement, but I'm the only one who is also a client," says Elline Surianello, president of **LeMetric**. "My specialty is creating style. It's not enough to simply put hair on a woman's head—I want to make her beautiful." Surianello knows firsthand how devastating hair loss is, and because of her own personal history, she has dedicated the past 10 years to finding creative solutions for hair loss and thinning hair. Now she has added customized makeup to her services. "It's not enough to update a client's hair," she says. "We must also update her makeup to give a total new look."

"Women come to the **International Hair Salon** for a number of reasons," say co-owners Mr. Carmine and Angelo David. "Perhaps their hair has been overprocessed, so it breaks or falls out. The hair might be thinning, either because of medication or genetic problems. Or perhaps they simply want fuller, longer hair for personal or professional reasons. We solve those problems with high-fashion hair additions." The salon's experts use innovative techniques for adding hair and using professional therapies for extensions, volumizing, weave/bonding, and scalp treatments. A glance at the their makeover portfolio will make you a believer.

If your crowning glory isn't so glorious, don't despair. You can look fabulous, thanks to the Microdot™ process created by **DonCosa Images**. "This nonsurgical technique can enhance your fine, thinning hair in as little as three to four hours," says James Costa, founder of DonCosa Images. "Real 100 percent human hair is blended with your fine strands to create thickness and volume. The Microdot™ process is also ideal for women who would like longer, fuller hair for special occasions. Visit our Web site at www.doncosa.com or call for a free consultation to see for yourself what the Microdot™ process can do for you."

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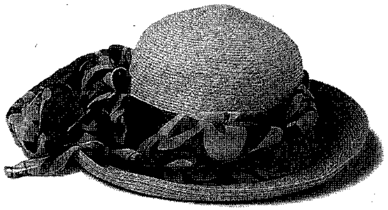
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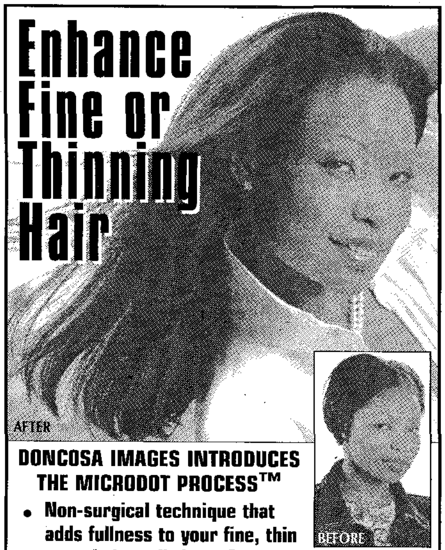

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Movies

Edited by Derek de Koff

This Week's Releases

Boys Life 3
Five new short films examining various aspects of the gay lifestyle, co-starring Sara Gilbert, Alexis Arquette, Elliot Gould, and Christina Crawford as herself. (1 hr. 19 mins.; NR) • Opens 12/8.

Crouching Tiger, Hidden Dragon
See Rainer, page 76. (2 hrs.; PG-13) • Opens 12/8.

Dungeons and Dragons
The impossibly dull role-playing game that has gotten many people brutally beaten up in junior high becomes a full-blown action film starring Jeremy Irons and Carroll Cartwright. (1 hr. 47 mins.; PG-13). • Opens 12/8.

Proof of Life
Taylor Hackford's latest action film stars Russell Crowe as a hostage negotiator who must rescue a kidnapped American (David Morse) from a South American country. Co-stars Meg Ryan. (2 hrs. 3 mins.; R) • Opens 12/8.

Vertical Limit
Chris O'Donnell stars as a climber who must rescue his sister atop the peaks of K2, one of the world's highest and most treacherous mountains. (1 hr. 41 mins.; PG-13) • Opens 12/8.

Above it all: Izabella Scorupco and Chris O'Donnell in *Vertical Limit*.

New Films

★ Almost Famous
Cameron Crowe's sweetly engaging coming-of-age movie is set mostly in 1973, and it's about a 15-year-old rock journalist, played by Patrick Fugit, who hooks up with a touring, Led Zeppelin–ish band in order to write a cover story about them for *Rolling Stone*. The band's lead guitarist is played by Billy Crudup, who should finally become a star, and his chief groupie is played by Kate Hudson, whose character's baby fat is already starting to harden. Philip Seymour Hoffman, who may be the best character actor in America, is the rock critic Lester Bangs, the Yoda of the piece. (Rainer; 9/18/00) (1 hr. 45 mins.; R) • CC Village East; Clearview's First & 62nd St.; Clearview's Cobble Hill.

Bamboozled
Spike Lee's latest *cri de coeur* is about a black television writer, Pierre Delacroix (Damon Wayans), who is disgusted that his high-level ideas for black-themed TV have been shot down and in retribution creates a variety-act minstrel show featuring black performers in blackface. The show turns out to be a smash hit that spawns a national craze for blackface. There are so many buttons being pushed in this film that it's practically a compendium of all of Lee's previous provocations. But it's a hectoring, confused movie that ultimately mistakes rancor for argument and outrage for art. Jada Pinkett-Smith and Savion Glover co-star. (Rainer; 10/8/00) (2 hrs.; R) • Magic Johnson Harlem USA.

★ Best in Show
A marvelous comedy about dog-show entrants and their prize pets. Christopher Guest, who also stars as the owner of a bloodhound named Hubert, was the director and co-writer (with cast member Eugene Levy), and the film is right up there with his mockumentary *Waiting for Guffman*. The other performers, including Catherine O'Hara, Michael McKean, and Fred Willard, bring their best revue-sketch instincts to the material. The real prize specimens in this movie parade about on two legs, not four. (Rainer; 10/2/00) (1 hr. 32 mins.; PG) • Battery Park City Cinema; CC Village East; Loews 19th St. East; Loews Kips Bay Theatre; Loews State; Loews 72nd St. East; Clearview's Metro Cinema; Sony Lincoln Square; Kaufman Astoria Cinema; Kew Gardens Cinemas; North Shore Towers.

Billy Elliot
A striking miner's son furtively studies ballet and eventually wins over his hard-nosed dad. This latest in a line of English movies about the quaintness of squalor seems primarily designed for American tourists; book your plane tickets early. The film is such a prodigious feat of four-hankie engineering that Julie Walters's fierce performance as the boy's dancing instructor may get lost in the suds, which would be an injustice far greater than anything young Billy has to endure. (Rainer; 10/23/00) (1 hr. 40 mins.; R) • CC Angelika Film Center; CC Cinemas 1, 2, 3; Sony Lincoln Square; BAM Rose Cinemas.

Book of Shadows: Blair Witch 2
You won't have to take Dramamine to sit through this sequel, but why sit through it at all? Respected documentary director Joe Berliner, making his first dramatic feature, acknowledges the audience's familiarity with the first film's con artistry and tries to incorporate it into his own movie, which has a quintet of obsessed fans of the first Blair Witch film on a guided tour of its location. Bad things happen, but then you already knew that. (Rainer; 11/6/00) (1 hr. 34 mins.; R) • CO Worldwide Cinemas.

Bounce
Ben Affleck plays an ad exectuive who gives away his plane ticket to a man who dies when the plane crashes. Guilt-ridden, he tracks down the widow (Gwyneth Paltrow) and ends up falling in love with her. (1 hr. 42 mins.; PG-13) • Battery Park City Cinema; UA Union Square; Clearview's Chelsea; Loews Kips Bay Theatre; CC Crown Gotham; Sony Lincoln Square; Bay Plaza; UA Movies at Sheepshead Bay; Kaufman Astoria Cinema; UA Crossbay II; Atrium; UA Movies at Staten Island.

★ Charlie's Angels
Cameron Diaz, Drew Barrymore, and Lucy Liu play the new generation of Angels in this daffy, spirited movie which also features a prize collection of male crazies, including Bill Murray, Tim Curry, and Crispin Glover. The music-video maven McG directed, and he understands why we're watching: to gawk at butt-stomping chicks in stretch-fabric actionwear having a high old time. (Rainer; 11/7/00) (1 hr. 43 mins.; PG) • Battery Park City Cinema; Loews Village; Loews 19th St. East; Loews Kips Bay Theatre; Loews Orpheum 7; UA Gemini; Magic Johnson Harlem USA; Sony Lincoln Square; Bay Plaza; Concourse Plaza; Whitestone; Linden Boulevard Multiplex; Pavilion; Ridgewood; UA Movies at Sheepshead Bay; Centre Sunnyside; Main Street Cinemas; UA Astoria; UA Crossbay II; UA Movies at Bayside; Atrium; UA Hylan Plaza; UA Movies at Staten Island; YWCA Cine-Club.

★ The Contender
Writer-director Rod Lurie has a flair for political melodrama and a gift for bringing out the grade-A cured ham in his talented cast. Joan Allen plays a senator who is suddenly called upon by the president, played by Jeff Bridges, to be confirmed as his VP when his sitting vice-president dies. A sex scandal in her past sets the Washington machinery humming. Lurie has a good time with the skullduggery and subterfuges of the political process, but he's also a big pontificator, and he turns the senator into a feminist standard-bearer for the right to privacy.

Opening

Boys Will Do Boys

Five short films make up **Boys Life 3**, each touching upon the trials and tribulations of homosexuality—although none of them touch upon the civil rights denied the Scouts, as the title might suggest. Instead, there's *Majorettes in Space*, an arty pastiche of images that's impossible to encapsulate; *hITCH*, an almost silent road film about two sullen androgynes who may or may not have slept together; *Inside Out*, a whacked-out film about an unnamed celebrity's gay son (Alexis Arquette, pictured with Jason Gould) who's being stalked by obese paparazzi; *Just One Time*, a seven-minute comedy about a botched attempt at a three-way; and *$30*, the tale of a 16-year-old boy whose father forces him to sleep with a prostitute (the hitherto MIA Sara Gilbert). Fortunately, the hooker has not only a heart of gold but eerily astute gaydar, and self-discovery ensues. *Boys Life 3* opens December 8.

Photographs: top, by Ken George; bottom, courtesy

The film would be better with less cant and more swill, but it's enjoyable anyway. (10/23/00) (2 hrs.; R) • Clearview's Chelsea; Clearview's Beekman.

Dancer in the Dark
Björk won the Best Actress award at Cannes for her performance as a Czech immigrant in a working-class town in Washington State who is going blind and is trying to prevent her son from going blind, too. The director Lars Von Trier stages fantasy musical numbers for this aggrieved waif that are on the same high level as the numbers in *At Long Last Love* and *Everyone Says I Love You* (how low can you go?). Björk has her intensity, but Von Trier keeps piling on the extreme close-ups of her tremulous pathos. (Rainer; 10/2/00) (2 hrs. 19 mins.; R) • UA Union Square; Loews State; Lincoln Plaza Cinemas; Clearview's Cobble Hill.

Dark Days
Marc Singer's fascinating documentary about the legendary Mole People, homeless folk who live deep within the bowels of Manhattan's subway system. (1 hr. 20 mins.; NR) • Cinema Village.

Digimon: The Movie
Those digitized monsters from the popular TV series hit the big screen. (1 hr. 40 mins.; PG) • Main Street Cinemas.

Dr. Seuss' How the Grinch Stole Christmas
Jim Carrey is the live-action embodiment of Dr. Seuss's classic Christmas grump. Ron Howard directs. (1 hr. 30 mins.; PG) • Battery Park City Cinema; UA Union Square; Clearview's Chelsea; Loews Kips Bay Theatre; Loews Coronet; Loews Orpheum 7; Clearview's Olympia; Magic Johnson Harlem USA; New Coliseum; Nova; Sony Lincoln Square; Bay Plaza; Concourse Plaza; Whitestone; Clearview's Cobble Hill; Kent Triplex; Linden Boulevard Multiplex; Pavilion; Ridgewood; UA Marboro; UA Movies at Sheepshead Bay; Canarsie; Centre Sunnyside; Jackson Triplex; Kaufman Astoria Cinema; Main Street Cinemas; UA Crossbay II; UA Movies at Bayside; UA Movieworld; Atrium; UA Hylan Plaza; UA Movies at Staten Island; YWCA Cine-Club.

★ Dr. T & the Women
A lyrically loony comedy from Robert Altman and his screenwriter Ann Rap (*Cookie's Fortune*) about a Dallas gynecologist, played extremely well by Richard Gere in a moonstruck mode. His Dr. T believes women should be revered, and there are many who would love to revere him back. Most movies about men who love women end up exposing the men as cads, but Dr. T has a deluded tenderness that recalls Warren Beaty in *Shampoo*. It's a lovely comedy. Helen Hunt, Kate Hudson, and Shelley Long co-star. (Rainer; 10/16/00) (2 hrs.; R) • CO Worldwide Cinemas.

The Exorcist: The Version You've Never Seen
William Friedkin's horror masterpiece returns in a director's cut, which includes, beyond a digitally remastered soundtrack, the legendary (and genuinely terrifying) spider-walk scene. Starring Linda Blair, Ellen Burstyn, and Max von Sydow. Screenplay by William Peter Blatty. (2 hrs. 10 mins.; R) • CO Worldwide Cinemas.

★ Girlfight
The best reason to see this film, written and directed by Karyn Kusama, is for Michelle Rodriguez's performance as a Brooklyn girl who finds an outlet for her aggressions in the ring. Rodriguez has an indrawn intensity that carries the movie while making you wish it were more than a melodrama with feminist-parable overtones. (Rainer; 10/9/00) (1 hr. 51 mins.; R) • CO Worldwide Cinemas.

Ground Rules

These brief reviews, where noted, are condensed versions of reviews by Peter Rainer. Stars (★) denote current releases that New York recommends, ranging from best-of-the-year picks to worthy curios to flawed movies with one outstanding element. Reviews are followed by the names of theaters where the film is playing.

★ A Hard Day's Night
See Rainer, page 77. (1 hr. 34 mins.; G) • Film Forum.

Kippur
Israeli filmmaker Amos Gitai's surreal autobiographical film about 1973's Yom Kippur war. (2 hrs.; NR) • Lincoln Plaza Cinemas; North Shore Towers.

La Bûche
Three days before Christmas, three Parisian sisters try and fail at balancing the annual pressures of the holiday season with the more savory pressures of sex. Emmanuelle Béart, Sabine Azéma, and Charlotte Gainsbourg star. Directed by Danièle Thompson. (1 hr. 47 mins.; NR) • Paris Theatre.

The Ladies Man
Tim Meadows takes his pimpy, swaggering lounge-lizard character from *Saturday Night Live* and laboriously drags it to the big screen. (1 hr. 49 mins.; R) • CO Worldwide Cinemas.

The Legend of Bagger Vance
Will Smith plays a spirit guide who arrives in Savannah, Georgia, to coax a fallen-on-hard-times former golf whiz, played by Matt Damon, into redemption. The film, which was directed by Robert Redford, is full of show-biz Zen about finding one's true, authentic swing in life; the mythic pastoralism gets awfully thick. Charlize Theron stars as a Southern belle with enough flounciness to make the Dallas dames in *Dr. T & the Women* seem cloistered by comparison. (Rainer; 11/6/00) (2 hrs.; PG) • UA Union Square; Loews Kips Bay Theatre; Loews 42nd Street E Walk; Loews New York Twin; Pavilion; Kaufman Astoria Cinema.

Lies
Korean filmmaker Jan Sun Woo presents this lurid sexual adventure (originally banned in Korea) about a married 38-year-old sculptor (Lee Sang Hyun) who ends up deflowering an 18-year-old student (Kim Tae Yeon) who eagerly wants to lose her virginity. (1 hr. 55 mins.; NR) • The Screening Room.

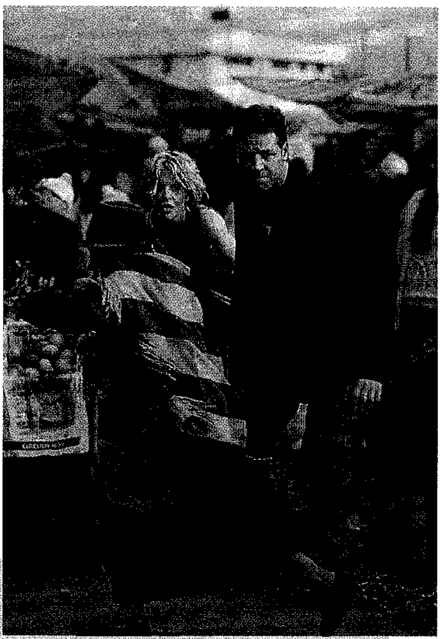
Little Nicky
Adam Sandler stars as the put-upon lovechild of Lucifer and an angel, trying to make his way in the world. (1 hr. 29 mins.; PG-13) • Battery Park City Cinema; UA Union Square; Loews Kips Bay Theatre; CC Cinemas 1, 2, 3; Loews 42nd Street E Walk; Loews Orpheum 7; Loews 84th Street; New Coliseum; Bay Plaza; Concourse Plaza; Whitestone; Linden Boulevard Multiplex; Pavilion; UA Movies at Sheepshead Bay; Centre Sunnyside; Cinemart; Kaufman Astoria Cinema; Main Street Cinemas; UA Crossbay II; UA Movieworld; UA Hylan Plaza; UA Movies at Staten Island.

★ Meet the Parents
Lots of dumb jokes and misfires, but the rapport between Ben Stiller, playing a prospective son-in-law, and Robert De Niro, as the martinet father of his girlfriend, is rich. De Niro's character used to be a CIA operative, and he turns every conversation into a debriefing; Stiller has played this ardent-patsy role before but never as well; there's a whole vortex of calculation behind that wall-eyed stare of his. (Rainer; 10/9/00) (1 hr. 48 mins.; PG-13) • Battery Park City Cinema; Loews Village; Loews 19th St. East; Loews Kips Bay Theatre; Loews 42nd Street E Walk; Clearview's First & 62nd St.; Loews Orpheum 7; Clearview's Metro Cinema; Sony Lincoln Square; Bay Plaza; Whitestone; Linden Boulevard Multiplex; UA Marboro; UA Movies at Sheepshead Bay; Kaufman Astoria Cinema; UA Crossbay; UA Movieworld; Atrium; UA Movies at Staten Island.

Men of Honor
Cuba Gooding, Jr. stars as Carl Brashear, the real-life Navy diver who became the first African-American to break the color line; Robert De Niro is the cracker commander who tries to wreck Carl's ambitions and later becomes his gadfly ally. The film's testimonial-like tone doesn't make for an enlivening portrayal of heroism. Because of the racism he was opposing, Brashear's monomania to succeed in the Navy at all costs is depicted by the filmmakers as the height of valor. Whatever is disturbing or enraging

Opening

Proof Positive



"It's not every day that you discover a new profession," says **Taylor Hackford**, the director and producer of *Proof of Life*. "Before reading William Prochnau's *Vanity Fair* piece on hostage negotiators, I had no idea they even existed. Insurance companies don't want you to know. Why would they want people to know that working in a third-world country increases their chances of being kidnapped by multiples?" Prochnau's piece was the basis of inspiration for *Proof*, which stars Russell Crowe (pictured, with Meg Ryan) as a kidnap-and-ransom expert aiming to rescue an American hostage (David Morse) from an unnamed Latin country while placating his understandably harried wife (Ryan). "Of course, we took some creative licenses," Hackford admits. "But all the stuff in the movie; this does happen—I could back it up factually." Even the subplot in which the hostage's insurance company reneges, forcing Ryan's character to come up with tens of thousands of dollars? "It's incredibly rare, but it does happen—that's based on a real case history." As for why he shot the film in Ecuador, Hackford says, "I'm not going to endanger my crew and cast. The events of the film are actually based in Colombia, but there's no way I'd shoot there. It's far too dangerous." *Proof of Life* begins December 8. D.D.K.

Photograph by Ralph Nelson/SMPSP.

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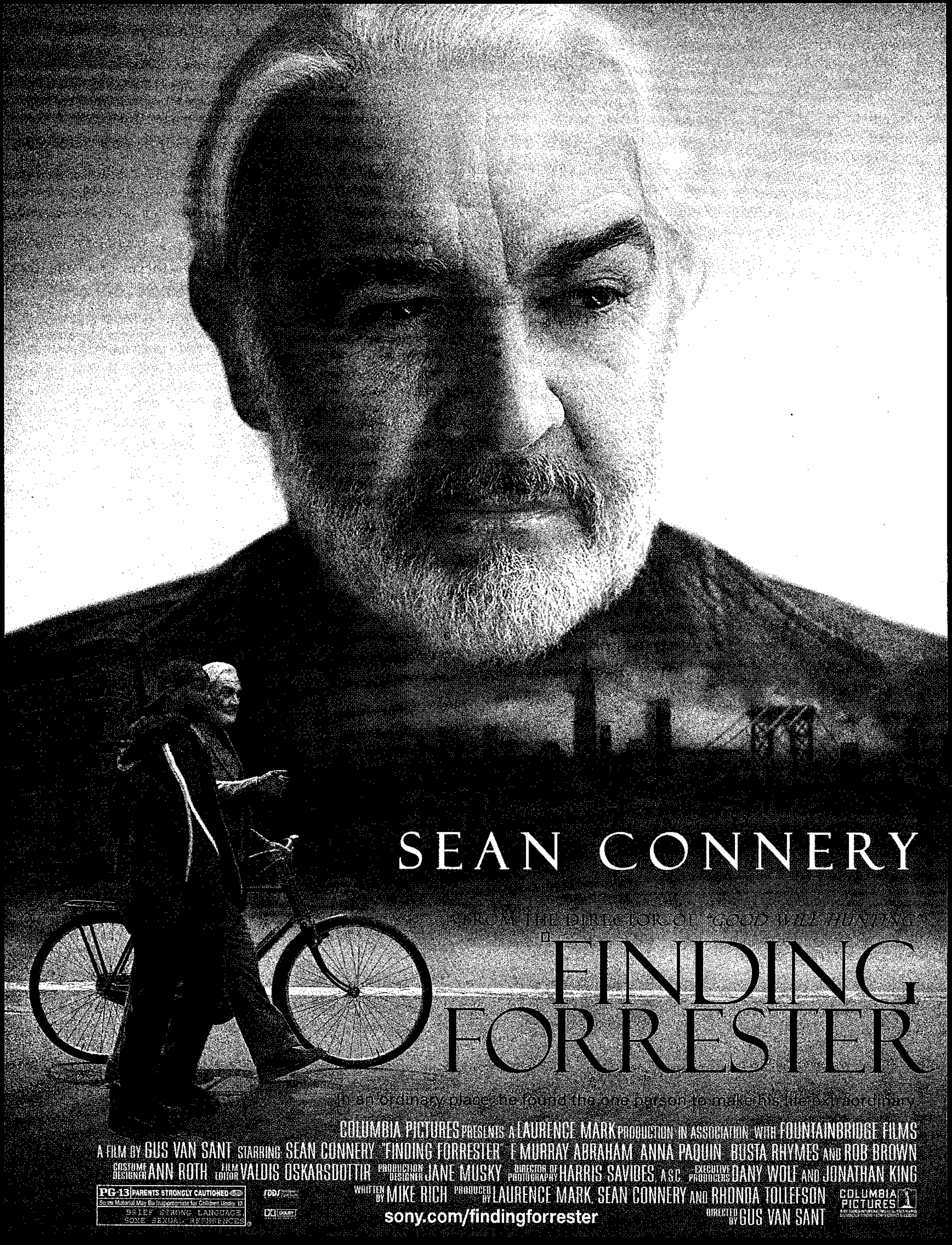
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about Brashear is sublimated to a bland highmindedness. (Rainer; 11/20/00) (2 hrs. 8 mins.; R) • Battery Park City Cinema; CC Village East; CC Murray Hill Cinemas; Clearview's Chelsea West; Clearview's Ziegfeld; Clearview's Park and 86th St.; UA Gemini; Clearview's 62nd and Broadway; Bay Plaza; Whitestone; Linden Boulevard Multiplex; Pavilion; UA Movies at Sheepshead Bay; Main Street Cinemas; UA Astoria; UA Crossbay II; UA Movies at Bayside; UA Movieworld; Atrium; UA Movies at Staten Island; YWCA Cine-Club.

102 Dalmations

Glenn Close reprises her role as the Dalmatian-hungry Cruella De Vil in this follow-up to the 1992 film. Also stars Gerard Depardieu. (1 hr. 41 mins.; G) • Battery Park City Cinema; CC Village East; CC Murray Hill Cinemas; Loews 19th St. East; CC Sutton; Loews 42nd Street E Walk; Magic Johnson Harlem USA; New Coliseum; Sony Lincoln Square; Bay Plaza; Concourse Plaza; Whitestone; Kent Triplex; Linden Boulevard Multiplex; Pavilion; Ridgewood; UA Marboro; Canarsie; Centre Sunnyside; Cinemart; Main Street Cinemas; Plaza; UA Astoria; UA Crossbay II; UA Movieworld; Atrium.

Pay It Forward

This heavy heaping of inspirationalism has the ungainliness of a political-party platform; child abuse, alcoholism, violence in the schools, and much more fill out this fable about a sad, spunky seventh-grader (Haley Joel Osment) who devises a way to make people pay on the favors they've received in life. Helen Hunt plays his mother; Kevin Spacey, his social-studies teacher. The film's slow-drawn deliberativeness is meant to clue us in that something weighty is going on, but most of this fable is second-rate sermonizing couched in psychobabble. (Rainer; 10/30/00) (1 hr. 40 mins.; PG-13) • Battery Park City Cinema; Clearview's Waverly; Clearview's Chelsea West; Clearview's First & 62nd St.; Kaufman Astoria Cinema; Kew Gardens Cinemas; North Shore Towers.

Opening

The Gods Must Be Crazy 3

Paolo Agazzi's cinematic fable *The Day Silence Died* (*El Dia Que Murio el Silencio*) aims to recall the magic realism of novelists like Jorge Luis Borges and Gabriel García Marquez, and although *Woman on Top* had similar ambitions, this one sounds like it might do better business. Set in the isolated village of Villaserena, Bolivia, the film tracks a handsome young stranger (Dario Grandinetti) who arrives at the small town and introduces its inhabitants to radio. After he sets up a makeshift station with four public loudspeakers, the regular news broadcasts devolve into prickly gossip items, and the once peaceful town is turned upside down by all the dirty laundry. The melodrama reaches a fever pitch once it's learned that a young woman is being held captive in her father's house as punishment for her mother's infidelity. Perhaps a stray Coca-Cola bottle will further add to the fray. Co-stars Gustavo Angarita and Guillermo Granda (pictured). Begins December 8.

Photograph courtesy of First Run Features.

★ Quills

Philip Kaufman's movie about the Marquis de Sade, written by Doug Wright from his Obie-winning play, is a voluptuous impasto that mixes together angels and demons in a richly ambiguous swirl. Geoffrey Rush plays Sade, imprisoned in the Charenton Asylum for the Insane, and he's a degenerate fop who smuggles scurrilous screeds out into the world with the help of a chambermaid (a radiant Kate Winslet) and gets obliterated for his troubles. Michael Caine is the doctor-torturer who puts the screws to Sade; Joaquin Phoenix is the abbé at Charenton whose progressive ideas do not survive the riotous hypocrisies of the times. Kaufman soft pedals Sade's basest aspects, but there's tremendous verve and intelligence in his filmmaking, and in the performances he's elicited. (Rainer; 11/27/00) (2 hrs. 10 mins.; R) • CC Angelika Film Center; Lincoln Plaza Cinemas.

Ratcatcher

A 12-year-old boy (William Eadie) in Glasgow, estranged from his troubled family, finds solace by playing with the debris in canals. He soon befriends a 14-year-old girl who wants to teach him a thing or two about love. (1 hr. 33 mins.; NR) • Cinema Village.

Red Planet

In Anthony Hoffman's directorial debut, Val Kilmer plays an astronaut stranded on Mars. (1 hr. 50 mins.; PG-13) • UA Union Square; Loews Astor Plaza; Bay Plaza; Concourse Plaza; Whitestone; Clearview's Cobble Hill; Linden Boulevard Multiplex; Centre Sunnyside; UA Astoria.

Rugrats in Paris: The Movie

Those especially shrill animated children from the popular TV show shriek and bleat their way onto the big screen. (1 hr. 18 mins.; G) • Battery Park City Cinema; Loews Village; Loews 19th St. East; Loews Kips Bay Theatre; Loews 42nd Street E Walk; Loews New York Twin; UA East; Clearview's Metro Cinema; Loews 84th Street; Magic Johnson Harlem USA; New Coliseum; Nova; Bay Plaza; Concourse Plaza; Whitestone; Linden Boulevard Multiplex; Pavilion; Ridgewood; UA Movies at Sheepshead Bay; Centre Sunnyside; Cinemart; Jackson Triplex; Main Street Cinemas; Plaza; UA Astoria; UA Crossbay II; UA Movies at Bayside; UA Movieworld; Atrium; UA Hylan Plaza; UA Movies at Staten Island; YWCA Cine-Club.

★ A Time for Drunken Horses

Iranian filmmaker Bahman Ghobadi has a wonderful feeling for children's faces; he sees in them not merely an innocence but a preternatural maturity as well. At times it's as if we are looking into these faces and seeing the whole life that will eventually be imprinted upon them. His movie is about the hardships of a band of brothers and sisters in the remote, mountainous regions of Kurdish Iran. (Rainer; 11/6/00) (1 hr. 17 mins.; NR) • Cinema Village; Lincoln Plaza Cinemas.

★ Unbreakable

M. Night Shyamalan's follow-up to *The Sixth Sense* is almost as good—it has the same nocturnal sense of dread and a satisfyingly surprising ending. Bruce Willis plays a security guard who alone survives a massive train wreck. Why? Samuel Jackson is a comic-book art collector named Elijah, as in the prophet, and his stare looks like it could burn a hole in Superman's Fortress of Solitude. (Rainer; 11/27/00) (1 hr. 47 mins.; PG-13) • Battery Park City Cinema; Clearview's Waverly; UA Union Square; Clearview's Chelsea; Loews Kips Bay Theatre; CC Cinemas 1, 2, 3; Loews Orpheum 7; Clearview's Olympia; Loews 84th Street; Magic Johnson Harlem USA; Bay Plaza; Concourse Plaza; Whitestone; Kent Triplex; Linden Boulevard Multiplex; Pavilion; Ridgewood; UA Marboro; UA Movies at Sheepshead Bay; Canarsie; Cinemart; Jackson Triplex; Kaufman Astoria Cinema; Main Street Cinemas; UA Crossbay; Atrium; UA Hylan Plaza; UA Movies at Staten Island.

Venus Beauty Institute

A feisty beautician (Nathalie Baye) deals with her pressures at work with a bevy of one-night stands, until a passionate young man (Samuel Le Bihan) threatens to have her fall in love. (1 hr. 52 mins.; NR) • Quad Cinema; Clearview's 59th Street East.

The Weekend

Friends gather in an upstate–New York country house for the anniversary of an acquaintance's death. Soon enough, they start tearing one another's psyches apart. (1 hr. 16 mins; PG) • Quad Cinema.

What's Cooking?

Gurinder Chadha's film follows the dramatic exploits of four multigenerational L.A. families. Co-starring Mercedes Ruehl, Julianna Marguilies, and Kyra Sedgwick. (1 hr. 46 mins.; PG-13) • Quad Cinema; Loews State; UA Gemini; BAM Rose Cinemas; Clearview's Cobble Hill; Kew Gardens Cinemas.

★ The Yards

James Gray's second feature, about corruption and family in the Mob scene in Queens, is mostly powerful, though it becomes overly familiar by the end. The cast is amazing: James Caan, Joaquin Phoenix, Mark Wahlberg, Faye Dunaway, Ellen Burstyn, Charlize Theron. They set up a force-field that keeps you watching. (Rainer; 10/30/00) (1 hr. 45 mins.; R) • CC Village East; Atrium.

★ You Can Count On Me

Writer-director Kenneth Lonergen's wonderfully small-scale movie stars Mark Ruffalo and Laura Linney as reunited brother and sister, and theirs is one of the most convincing portrayals of family connection I've ever seen. They get all the feints and parries between siblings just right. It's a marvelous little movie that dispenses with much of the mushiness and grand revelations one might expect from this sort of material. Rory Culkin plays Linney's 8-year-old son and Matthew Broderick, in a sweetly cracked performance, is the boss she has an affair with. (1 hr. 51 mins.; R) • CC Angelika Film Center; Clearview's First & 62nd St.; Sony Lincoln Square; BAM Rose Cinemas; Kew Gardens Cinemas.

Manhattan

Below 14th Street

Battery Park City Cinema

102 North End Ave. (212-945-3418) • 102 Dalmations; Best in Show; Bounce; Charlie's Angels; Dr. Seuss' How the Grinch Stole Christmas; Little Nicky; Meet the Parents; Men of Honor; Pay It Forward; Rugrats in Paris: The Movie; The 6th Day; Unbreakable.

CC Angelika Film Center

18 W. Houston St. (212-995-2000) • Billy Elliot; Quills; You Can Count On Me.

CC Village East

189 Second Ave. (212-529-6799) • 102 Dalmations;

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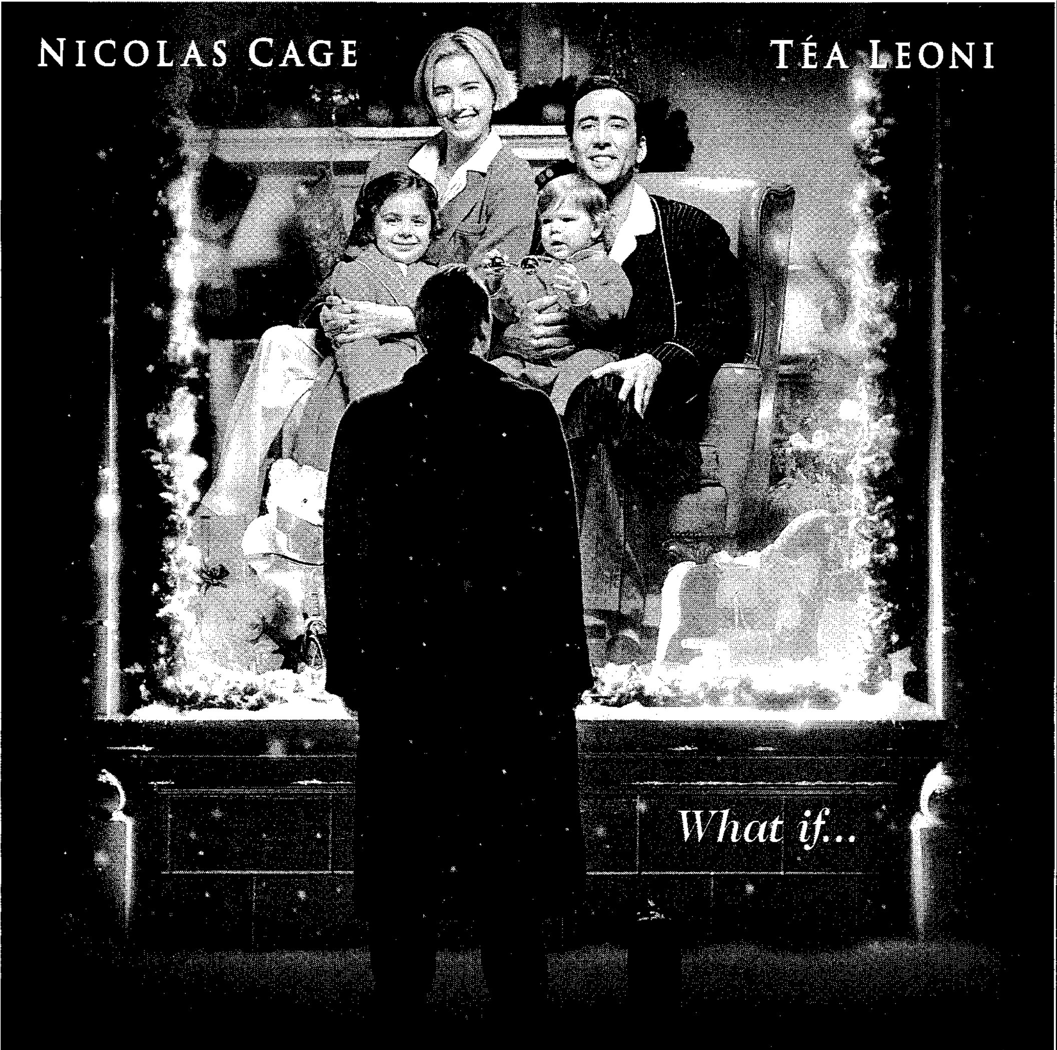

THE FAMILY MAN

UNIVERSAL PICTURES AND BEACON PICTURES PRESENT A RICHE/LUDWIG-ZVI HOWARD ROSENMAN-SATURN PRODUCTION A BRETT RATNER FILM NICOLAS CAGE TÉA LEONI "THE FAMILY MAN" JEREMY PIVEN SAUL RUBINEK AND DON CHEADLE MUSIC BY DANNY ELFMAN MUSIC SUPERVISORS GARY JONES HAPPY WALTERS CASTING BY MATTHEW BARRY CSA NANCY GREEN-KEYES CSA COSTUME DESIGNER BETSY HEIMANN EDITED BY MARK HELFRICH ACE PRODUCTION DESIGNER KRISTI ZEA DIRECTOR OF PHOTOGRAPHY DANTE SPINOTTI ASC AIC EXECUTIVE PRODUCERS ARMYAN BERNSTEIN THOMAS A. BLISS AND ANDREW Z. DAVIS PRODUCED BY MARC ABRAHAM ZVI HOWARD ROSENMAN TONY LUDWIG AND ALAN RICHE WRITTEN BY DAVID DIAMOND & DAVID WEISSMAN

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The first 150 readers to call 888-696-2498 on Wednesday, December 6th at noon will receive a complimentary screening pass for two. No passes will be distributed through the New York Magazine switchboard or the customer service "800" number.

(No purchase necessary. Seating for the screening is on a first-come, first-served basis.)

OPENS IN THEATRES NATIONWIDE ON DECEMBER 22ND

Almost Famous; Best in Show; Men of Honor; The Yards.

Cinema Village
22 E. 12th St. (212-924-3363) • A Time for Drunken Horses; Dark Days; Moonshadow; Ratcatcher; Sasayaki; Trade Off.

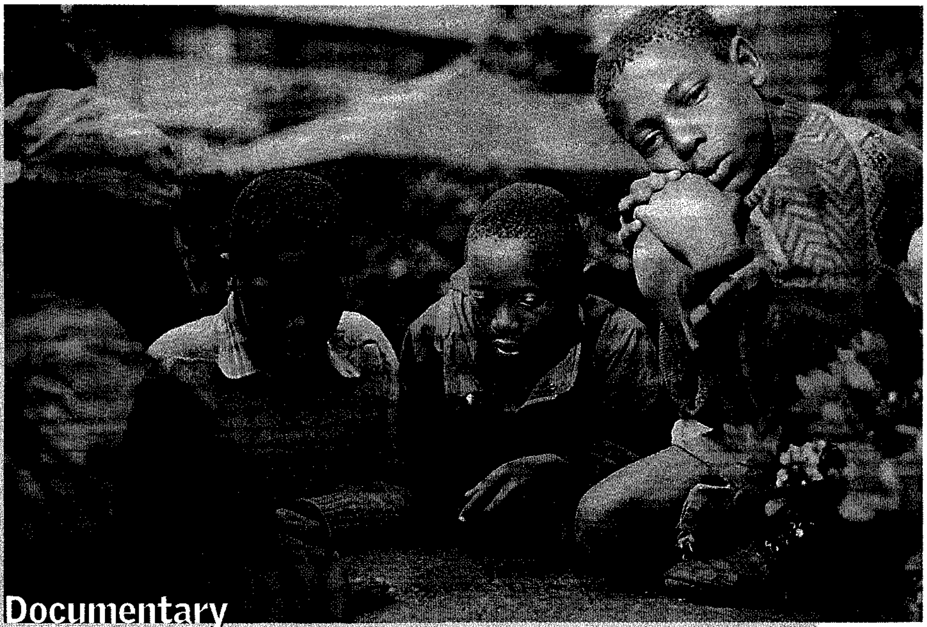
Clearview's Waverly
323 Sixth Ave. (212-777-FILM#603) • Pay It Forward; Unbreakable.

Loews Village
66 Third Ave. (212-50-LOEWS#952) • Charlie's Angels; Meet the Parents; Rugrats in Paris: The Movie; Wonder Boys.

Quad Cinema
34 W. 13th St. (212-255-8800) • The Broken Hearts Club; Venus Beauty Institute; The Weekend; What's Cooking?

The Screening Room
54 Varick St. (212-334-2100) • Billy Liar; Lies; This Is Spinal Tap (See also "Museums, Societies, Etc.").

UA Union Square
13th St. and Broadway (212-253-2225) • Bounce; Dancer in the Dark; Dr. Seuss' How the Grinch Stole Christmas; The Legend of Bagger Vance; Little Nicky; Red Planet; Requiem for a Dream; The 6th Day; Unbreakable.



Documentary

A World Apart

The heartbreaking German documentary *Hillbrow Kids*, making its U.S. theatrical premiere at Film Forum this week, examines the lives of the countless homeless children who flock to Johannesburg, South Africa, every year in an attempt to infiltrate its largely white and affluent populace. Michael Hammon and Jacqueline Gorgen's film follows five of these waifs as they panhandle in upscale cafés, huddle in cardboard boxes, and sniff glue—but the really harrowing stuff is the testimonials of the children, who speak yearningly of their few wants in life: a home, a bed, an education. Begins December 6.

14th–41st Streets

CC Murray Hill Cinemas
160 E. 34th St. (212-689-6548) • 102 Dalmations; Men of Honor.

Clearview's Chelsea
260 W. 23rd St. (212-777-FILM#597) • Bounce; The Contender; Dr. Seuss' How the Grinch Stole Christmas; The 6th Day; Unbreakable.

Clearview's Chelsea West
333 W. 23rd St. (212-777-FILM#614) • Men of Honor; Pay It Forward.

Loews 19th St. East
890 Broadway, at 19th St. (212-50-LOEWS#858) • 102 Dalmations; Best in Show; Charlie's Angels; Meet the Parents; Rugrats in Paris: The Movie.

Loews Kips Bay Theatre
570 Second Ave. (212-505-6397#558) • Best in Show; Bounce; Charlie's Angels; Dr. Seuss' How the Grinch Stole Christmas; The Legend of Bagger Vance; Little Nicky; Meet the Parents; Rugrats in Paris: The Movie; The 6th Day; Unbreakable.

42nd–60th Streets

CC Cinemas 1, 2, 3
1001 Third Ave., at 60th St. (212-753-6022) • Billy Elliot; Little Nicky; Unbreakable.

CC Crown Gotham
969 Third Ave., bet. 57th and 58th Sts. (212-759-2262) • Bounce.

CC Sutton
205 E. 57th St. (212-759-1411) • 102 Dalmations.

Clearview's 59th Street East
239 E. 59th St. (212-777-FILM#615) • Venus Beauty Institute.

Clearview's Ziegfeld
141 W. 54th St. (212-777-FILM#602) • Men of Honor.

CO Worldwide Cinemas
340 W. 50th St. (212-505-CINE#610) • Book of Shadows: Blair Witch 2; The Cell; Dr. T & the Women; The Exorcist: The Version You've Never Seen; Girlfight; The Ladies Man; The Little Vampire; Lucky Numbers; Scary Movie.

Loews 42nd Street E Walk
42nd Street at Eighth Ave. (212-50-LOEWS#572) • 102 Dalmations; The Legend of Bagger Vance; Little Nicky; Meet the Parents; Rugrats in Paris: The Movie; The 6th Day.

Loews Astor Plaza
44th St. bet. Broadway and Eighth Ave. (212-50-LOEWS#699) • Red Planet.

Loews Coronet
993 Third Ave., bet. 59th and 60th Sts. (212-505-CINE#608) • Dr. Seuss' How the Grinch Stole Christmas.

Loews State
1540 Broadway, bet. 45th and 46th Sts. (212-50-LOEWS#901) • Best in Show; Dancer in the Dark; The Legend of Drunken Master; What's Cooking?

Paris Theatre
4 W. 58th St. (212-688-3800) • La Bûche.

61st Street and Above, East Side

CC 86th St. East
210 E. 86th St. (212-777-FILM#763) • 102 Dalmations; Best in Show; Bounce; The 6th Day.

Clearview's Beekman
1254 Second Ave., bet. 65th and 66th Sts. (212-777-FILM#606) • The Contender.

Clearview's First & 62nd St.
400 E. 62nd St. (212-777-FILM#957) • Almost Famous; Meet the Parents; Pay It Forward; The 6th Day; You Can Count On Me.

Clearview's Park and 86th St.
125 E. 86th St. (212-777-FILM#604) • Men of Honor.

Loews 72nd St. East
1230 Third Ave., bet. 71st and 72nd Sts. (212-50-LOEWS#704) • Best in Show.

Loews New York Twin
1271 Second Ave., bet. 66th and 67th Sts. (212-50-LOEWS#698) • The Legend of Bagger Vance; Rugrats in Paris: The Movie.

Loews Orpheum 7
1538 Third Ave., at 86th St. (212-50-LOEWS#964) • Charlie's Angels; Dr. Seuss' How the Grinch Stole Christmas; Little Nicky; Meet the Parents; Unbreakable.

UA East
1629 First Ave., at 85th St. (212-249-5100) • Rugrats in Paris: The Movie.

UA Gemini
1210 Second Ave., at 64th St. (212-832-1670) • Charlie's Angels; Men of Honor; What's Cooking?

61st Street and Above, West Side

Clearview's 62nd and Broadway
1871 Broadway, at 62nd St. (212-777-FILM#864) • Men of Honor.

Clearview's Metro Cinema
2626 Broadway, bet. 99th and 100th Sts. (212-777-FILM#609) • Best in Show; Meet the Parents; Rugrats in Paris: The Movie.

Clearview's Olympia
2770 Broadway, bet. 106th and 107th Sts. (212-777-FILM#613) • Dr. Seuss' How the Grinch Stole Christmas; Unbreakable.

Lincoln Plaza Cinemas
30 Lincoln Plaza, on Broadway bet. 62nd and 63rd Sts. (212-757-2280) • A Time for Drunken Horses; Dancer in the Dark; Kippur; Quills; Yi Yi.

Loews 84th Street
2310 Broadway, at 84th St. (212-50-LOEWS#701) • Little Nicky; Rugrats in Paris: The Movie; Unbreakable.

Magic Johnson Harlem USA
300 W. 125th St. (212-665-8733) • 102 Dalmations; Bamboozled; Charlie's Angels; Dr. Seuss' How the Grinch Stole Christmas; Rugrats in Paris: The Movie; The 6th Day; Unbreakable.

New Coliseum
701 W. 181st St. (212-740-1545) • 102 Dalmations; Dr. Seuss' How the Grinch Stole Christmas; Little Nicky; Rugrats in Paris: The Movie.

Nova
3589 Broadway, bet. 147th and 148th Sts. (212-862-5728) • Dr. Seuss' How the Grinch Stole Christmas; Rugrats in Paris: The Movie.

Sony Lincoln Square
1998 Broadway, at 68th St. (212-50-LOEWS#638) • 102 Dalmations; Best in Show; Billy Elliot; Bounce; Charlie's Angels; Dr. Seuss' How the Grinch Stole Christmas; Meet the Parents; Wonder Boys; You Can Count On Me.

Photograph by Jacqueline Görgen.

Trailers

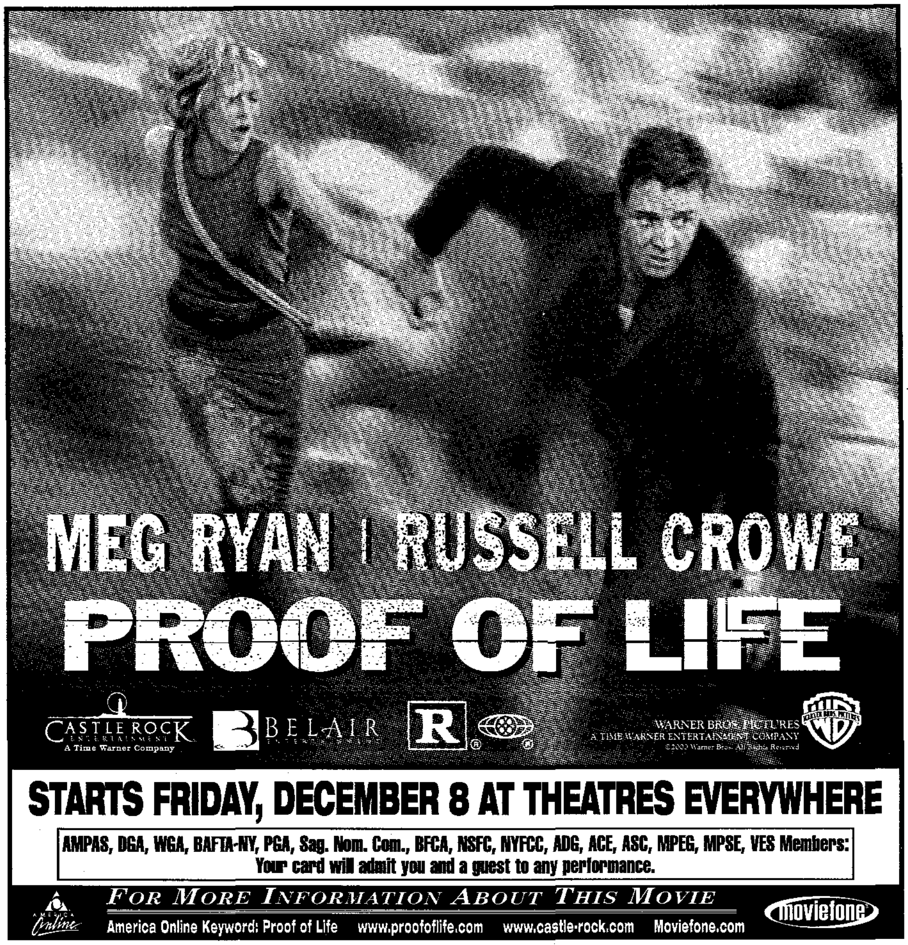
UNDER THE BELL JAR **Ed Harris** is confirmed to star opposite **Russell Crowe** in Imagine Entertainment's *A Beautiful Mind,* to be directed by none other than **Ron Howard**. The drama is based on the true story of an untouchable intelligence officer and his experiences with John Nash, a Nobel Prize winner and paranoid schizophrenic.

CITY MOUSE Yes, that just might be an animated mouse you see running around Manhattan this winter, when *Stuart Little 2* comes here to shoot. In talks for Sony's sequel to the 1999 hit are **Michael J. Fox** (as the voice of Stuart), **Geena Davis**, and other members of the original cast; *Variety* reports that original screenwriter **M. Night Shyamalan** (*The Sixth Sense*) will not be returning.

I SEE FRANCE The quest for quality highbrow screen stuff continues, and Miramax is the latest winner, having just bought the rights to *Paris to the Moon* by **Adam Gopnik**, Paris correspondent for *The New Yorker*. The story follows the writer's true-life move from Manhattan to Paris, and his impressions on living the writing life—the French way. No other details about the film are confirmed.

ROAD MOVIE **Sam Mendes** has agreed to his first film since Oscar hit *American Beauty.* He'll direct **Jude Law** and **Tom Hanks** in Dreamworks' *The Road to Perdition* (a title that may change). The film, set in Depression-era Chicago, follows a hit man who seeks vengeance for the deaths of his wife and sons.

SARA CARDACE



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Bronx

Bay Plaza
2210 Bartow Ave., behind Bay Plaza Mall (718-777-FILM#833) • 102 Dalmations; Bounce; Charlie's Angels; Dr. Seuss' How the Grinch Stole Christmas; Little Nicky; Meet the Parents; Men of Honor; Red Planet; Rugrats in Paris: The Movie; The 6th Day; Unbreakable.

Concourse Plaza
214 E. 161th St. (718-588-8800) • 102 Dalmations; Charlie's Angels; Dr. Seuss' How the Grinch Stole Christmas; Little Nicky; Red Planet; Rugrats in Paris: The Movie; The 6th Day; Unbreakable.

Whitestone
2505 Bruckner Blvd., at Hutchinson River Pkwy. (718-409-9030) • 102 Dalmations; Charlie's Angels; Dr. Seuss' How the Grinch Stole Christmas; Little Nicky; Meet the Parents; Men of Honor; Red Planet; Rugrats in Paris: The Movie; The 6th Day; Unbreakable.

Brooklyn

BAM Rose Cinemas
30 Lafayette Ave. (718-623-2770) • Billy Elliot; What's Cooking?; You Can Count On Me. (See also"Museums, Societies, Etc.")

Brooklyn Heights
70 Henry St. (718-596-7070) • Call theater for showtimes.

Canarsie
9310 Ave. L, at E. 93rd St. (718-718-251-0700) • 102 Dalmations; Dr. Seuss' How the Grinch Stole Christmas; Unbreakable.

Clearview's Cobble Hill
265 Court St. (718-596-9113) • Almost Famous; Dancer in the Dark; Dr. Seuss' How the Grinch Stole Christmas; Red Planet; What's Cooking?.

CO Alpine
6817 Fifth Ave., at 69th St. (718-777-FILM#580) • Call theater for showtimes.

CO Fortway
6720 Ft. Hamilton Pkwy., at 68th St. (718-777-FILM#578) • Call theater for showtimes.

CO Kings Plaza
5201 Kings Plaza; Flatbush Ave. at Ave. U (718-777-FILM#579) • Call theater for showtimes.

CO Kingsway
946 Kings Hwy., at Coney Island Ave. (718-777-FILM#577) • Call theater for showtimes.

Kent Triplex
Coney Island Ave. at Ave. H (718-338-3371) • 102 Dalmations; Dr. Seuss' How the Grinch Stole Christmas; Unbreakable.

Linden Boulevard Multiplex
Linden Blvd. and Eldert Ln. (718-277-0303) • 102 Dalmations; Charlie's Angels; Dr. Seuss' How the Grinch Stole Christmas; Little Nicky; Meet the Parents; Men of Honor; Red Planet; Rugrats in Paris: The Movie; The 6th Day; Unbreakable.

Pavilion
188 Prospect Park West (718-369-0838) • 102 Dalmations; Charlie's Angels; Dr. Seuss' How the Grinch Stole Christmas; The Legend of Bagger Vance; Little Nicky; Men of Honor; Rugrats in Paris: The Movie; The 6th Day; Unbreakable.

Ridgewood
55-27 Myrtle Ave., at Putnam Ave. (718-821-5993) • 102 Dalmations; Charlie's Angels; Dr. Seuss' How the Grinch Stole Christmas; Rugrats in Paris: The Movie; Unbreakable.

UA Marboro
6817 Bay Pkwy., at 69th St. (718-232-4000) • 102 Dalmations; Dr. Seuss' How the Grinch Stole Christmas; Meet the Parents; Unbreakable.

UA Movies at Sheepshead Bay
3907 Shore Pkwy, off Exit 9 at Belt Pkwy. (718-615-1700) • Bounce; Charlie's Angels; Dr. Seuss' How the Grinch Stole Christmas; Little Nicky; Meet the Parents; Men of Honor; Rugrats in Paris: The Movie; The 6th Day; Unbreakable.

Queens

Centre Sunnyside
42-17 Queens Blvd. (718-361-6869) • 102 Dalmations; Charlie's Angels; Dr. Seuss' How the Grinch Stole Christmas; Little Nicky; Red Planet; Rugrats in Paris: The Movie; The 6th Day.

Cinemart
106-03 Metropolitan Ave., at 72nd Rd., Forest Hills (718-261-2244) • 102 Dalmations; Little Nicky; Rugrats in Paris: The Movie; Unbreakable.

CO Cinema City
183-15 Horace Harding Expy., at 183rd St., Fresh Meadows (718-777-FILM#592) • Call theater for showtimes.

CO Fresh Meadows
Eastbound Service Rd. at 190th St. (718-777-FILM#619) • Call theater for showtimes.

College Point Multiplex
28-55 Ulmer St., Whitestone (718-886-4900) • 102 Dalmations; Charlie's Angels; Dr. Seuss' How the Grinch Stole Christmas; Little Nicky; Meet the Parents; Red Planet; Rugrats in Paris: The Movie; The 6th Day; Unbreakable.

Jackson Triplex
82nd St. at Roosevelt Ave. (718-478-6777) • Dr. Seuss' How the Grinch Stole Christmas; Rugrats in Paris: The Movie; Unbreakable.

Kaufman Astoria Cinema
38th St. at 35th Ave. (718-786-2020) • Best in Show; Bounce; Dr. Seuss' How the Grinch Stole Christmas; The Legend of Bagger Vance; Little Nicky; Meet the Parents; Pay It Forward; The 6th Day; Unbreakable.

Kew Gardens Cinemas
81-05 Lefferts Blvd. (718-441-9835) • Best in Show; The Little Vampire; Pay It Forward; Requiem for a Dream; What's Cooking?; Yi Yi; You Can Count On Me.

Main Street Cinemas
72-66 Main St. (718-263-4828) • 102 Dalmations; Charlie's Angels; Digimon: The Movie; Dr. Seuss' How the Grinch Stole Christmas; Little Nicky; Men of Honor; Rugrats in Paris: The Movie; The 6th Day; Unbreakable.

North Shore Towers
27-10 Grand Central Pkwy., Floral Park (718-229-7702) • Best in Show; Girl on the Bridge; Kippur; Pay It Forward.

Plaza
103-14 Roosevelt Ave., at 103rd St., Corona (718-639-0012) • 102 Dalmations; Rugrats in Paris: The Movie.

Sony Bay Terrace
211-01 26th Ave., at Bell Blvd., Bayside (718-777-FILM#712) • Call theater for showtimes.

Sony Elmwood
57-02 Hoffman Dr., Elmhurst (718-777-FILM#733) • Call theater for showtimes.

UA Astoria
28-60 Steinway St. (718-726-1279) • 102 Dalmations; Charlie's Angels; Men of Honor; Red Planet; Rugrats in Paris: The Movie.

UA Brandon Cinema
70-20 Austin St., Forest Hills (718-544-1020) • The Legend of Bagger Vance; Red Planet; The 6th Day.

UA Crossbay
94-11 Rockaway Blvd., at Woodhaven Blvd., Ozone Park (718-848-1738) • Meet the Parents; The 6th Day; Unbreakable.

UA Crossbay II
92-10 Rockaway Blvd., at 93rd St., Ozone Park (718-641-5330) • 102 Dalmations; Bounce; Charlie's Angels; Dr. Seuss' How the Grinch Stole Christmas; Little Nicky; Men of Honor; Rugrats in Paris: The Movie.

UA Midway
108-22 Queens Blvd., at 71st Ave., Forest Hills (718-544-5545) • Billy Elliot; Bounce; Charlie's Angels; Dr. Seuss' How the Grinch Stole Christmas; Meet the Parents; Men of Honor.

UA Movies at Bayside
38-39 Bell Blvd., at 39th Ave. (718-225-7711) • Charlie's Angels; Dr. Seuss' How the Grinch Stole Christmas; Men of Honor; Rugrats in Paris: The Movie.

UA Movieworld
242-02 61st Ave., off Exit 31, Douglaston (718-423-7200) • 102 Dalmations; Dr. Seuss' How the Grinch Stole Christmas; Little Nicky; Meet the Parents; Men of Honor; Rugrats in Paris: The Movie; The 6th Day.

Staten Island

Atrium
680 Arthur Kill Rd., nr. Richmond Ave., Eltingville

Festivals

Sex and Death

Some decidedly morbid fare peppers the lineup of the Film Society of Lincoln Center's **Spanish Cinema Now** festival, at nine years the longest-running celebration of Spanish film this side of the Atlantic. *Nobody Knows Anybody* (*Nadie Conoce a Nadie*), the directorial debut of screenwriter Mateo Gil, follows a particularly swarthy crossword-puzzle constructor (Eduardo Noriega) who receives a surreptitious death threat insisting he put certain words into his puzzles; *La Comunidad* stars Carmen Maura as a real-estate agent who unearths 300 million pesetas beneath the tiles of a dead man's apartment, only to be pursued by his exceedingly creepy neighbors; and Ventura Pons's *To Die (or Not)* is an adaptation of Sergi Belbel's play that takes a look at the last moments in the lives of seven unrelated people. Those who prefer saucy tales over more ghoulish delights are encouraged to check out *Second Skin* (*Segunda Piel*), the tale of a troubled twentysomething couple (Cecilia Roth and Javier Bardem, pictured) who become immersed in a fleshy love triangle. We're pretty sure that no one winds up dead in this one. "Spanish Cinema Now" begins December 8 at the Film Society of Lincoln Center's Walter Reade Theater. (See "Museums, Societies, Etc.")

Photograph courtesy of the Film Society of Lincoln Center.

(718-317-8300) • 102 Dalmations; Bounce; Charlie's Angels; Dr. Seuss' How the Grinch Stole Christmas; Meet the Parents; Men of Honor; Rugrats in Paris: The Movie; The 6th Day; Unbreakable; The Yards.

UA Hylan Plaza
107 Mill Rd., at Hylan Blvd., New Dorp (718-351-0805) • Charlie's Angels; Dr. Seuss' How the Grinch Stole Christmas; Little Nicky; Rugrats in Paris: The Movie; Unbreakable.

UA Movies at Staten Island
141 E. Service Rd., at Victory Blvd., Travis (718-983-9600) • Bounce; Charlie's Angels; Dr. Seuss' How the Grinch Stole Christmas; Little Nicky; Meet the Parents; Men of Honor; Rugrats in Paris: The Movie; The 6th Day; Unbreakable.

Museums, Societies, Etc.

American Museum of the Moving Image
36-01 35th Ave., Astoria, Queens (718-784-0077). Tickets, $4.50–$8.50. Members and children under 4, free. • "Repertory Nights." 12/9-12/10: *Wings of Desire* (1987).

Asia Society
502 Park Ave., at 59th St., (212-517-ASIA; www.asiasociety.org); $10; $7 members. • 12/5: *Felice . . . Felice* (1998).

BAM Rose Cinemas
30 Lafayette Ave., Brooklyn (718-623-2770). • 12/5: "Films by Daniel Schmid." *Beresina* (1999). 12/6: "Black Cinema Café." *Something to Sing About.* 12/7: "On Stage/On Film." *Let's Meet in the Ocean* (2000). 12/8-12/10: "Everyday Courage: Czech Film From Machaty." 12/8: *Marketa Lazarová* (1967). 12/9: *The Cremator* (1968); *Case for a Rookie Hangman* (1969). 12/10: *Diamonds of the Night* (1964); *Josef Kilian* (1963); *And the Fifth Horseman Is Fear* (1965). 12/11: "Resnais Retrospective." *Smoking* (1993).

Brooklyn Museum of Art
200 Eastern Pkwy., Brooklyn (718-638-5000, ext. 372; www.brooklynart.org); free. • 12/9: *Being There* (1979). 12/3: *Animals Are Beautiful People* (1974).

Film Society of Lincoln Center
(The Walter Reade Theater) 65 W. 65th St., plaza level (212-875-5600); $8.50, $5 for members, $4.50 for seniors, $4 for "Movies for Kids." • Through 12/7: "American Independent Visions." *A Good Baby* (1999). Beginning 12/8: "Spanish Cinema Now." 12/8: *Come Back to my Side (Cuando Veulves a Mi Lado)* (1999); *Nobody Knows Anybody (Nadie Conoce a Nadie)* (1999); *La Comunidad* (2000). 12/9: *Compassionate Sex* (2000); *La Comunidad* (2000). 12/10: *Plenilunio* (2000); *Nobody Knows Anybody* (1999); *Come Back to My Side* (1999). 12/12: *Compassionate Sex; Nobody Knows Anybody.*

Guggenheim Museum
1071 Fifth Ave., at 89th St. (212-423-3587 or boxoffice@guggenheim.org; 212-360-4312 for more information). Tickets $10 ($7 members, seniors, and students). • Through 12/9: "Fever in the Archive: AIDS Activist Videotapes From the Royal S. Marks Collection." 12/6: A panel discussion. 12/8: *Se Met Ko* (1989); *A Voice in the 'Hood—Constructing Community in the Age of AIDS* (1989); *AIDS in the Barrio: Eso No Me Pasa a Mí* (1989); *Fighting in Southwest Louisiana* (1991); *Diana's Hair Ego: AIDS Info Up Front* (1989). 12/9: *Doctors, Liars and Women: AIDS Activists Say No to Cosmo* (1988); *My Body's My Business* (1992); *Keep Your Laws Off My Body* (1990).

Museum of Modern Art
11 W. 53rd St. (212-708-9480); free with $10 admission, $6.50 for students and seniors, no admission fee for children 16 and under when accompanied by an adult. • 12/1: *The Beast With Five Fingers* (1946); *En el Viejo Tampico (Gran Casino)* (1946); *Lick My Decals Off, Baby* (1970); *The Rays* (1970); *Land of 1000 Dances* (1976). 12/2: *El Gran Calavera (The Great Madcap)* (1949); *France/Tour/Détour/Deux/Enfants* (1977-1978). 12/3: *France/Tour/Détour/Deux/Enfants.* 12/4: *El Gran Calavera (The Great Madcap); Warrendale* (1967); *Grand Mal* (1981); *Savage/Love* (1981); *Pickelporno* (1992).

cue

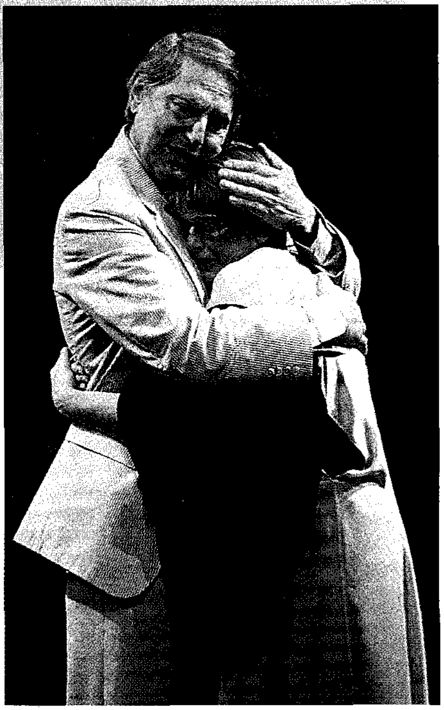
Theater

Edited by Logan Hill

Opening

Where the Elite Meet

Wendy Wasserstein's much-anticipated new drama, **Old Money**, unearths a hidden history of the underrepresented Upper East Side elite. John Cullum (pictured, with co-star Mary Beth Hurt) plays a history professor who returns to the uptown mansion of his childhood to attend a party thrown by the home's current owner, a younger hedge-fund guru (Mark Harelik). Appropriately, Mark Brokaw (*How I Learned to Drive*) will direct the generational tale at Lincoln Center Theater—a venue that has been frequented by generations of Upper East Sider mansion-dwellers. In previews for a December 7 opening. (See "Off Broadway.")



Now Playing

Aida
The epic musical about the love affair between a Nubian slave and a cute Egyptian, with music by Elton John and lyrics by Tim Rice. $25–$70. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. • Palace Theatre, 1554 Broadway, at 47th St. (212-307-4747).

Annie Get Your Gun
Cheryl Ladd plays Annie Oakley, the sharp-tongued, sharpshootin' gal from Cincinnati. $35–$80. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. • Marquis Theatre, 1535 Broadway, bet. 45th and 46th Sts. (212-307-4100).

Beauty and the Beast
Disney's beast is back (no, not the mouse). $25–$85. Wed.–Sat. at 8, Wed. and Sat. at 2, Sun. at 1 and 6:30. • Lunt-Fontanne Theatre, 205 W. 46th St. (212-307-4747).

Betrayal
Director David Leveaux (last season's powerful revival of Tom Stoppard's *The Real Thing*) directs Juliette Binoche, Liev Schreiber, and John Slattery in Harold Pinter's intricate tale of love, lust, and the pain of adultery. $40–$65. Tues.–Sat. at 8, Wed., Sat., and Sun. at 2. • American Airlines Theatre, 227 W. 42nd St. (212-719-1300).

Cabaret
The Roundabout is to be roundly applauded for recreating Sam Mendes's 1993 London production, even if with some diminishment. (Simon: 3/30/98.) Now starring Matt McGrath (*Hedwig*) and Lea Thompson. $25–$90. Tues.–Sat. at 8, Sat. at 2, Sun. at 2 and 7. Opened: 3/19/98. • Studio 54, 254 W. 54th St. (212-239-6200).

Ground Rules

Except where noted, Broadway shows begin at 8 and are dark Monday. Wallet-watchers should keep in mind the TKTS booths, where discount tickets are available (for that day's performance only) to many Broadway and Off Broadway shows. TKTS booths are at Broadway and 47th St. and 2 World Trade Center, mezzanine level; call 212-768-1818 for more info. Involved in a production and want to submit details for a possible listing? Call 212-508-0740.

Chicago
It was a gamble to transfer the Encores! production of this musical to Broadway, but since it's about women who kill their men and the mercenary lawyer who gets them off, gambling seems like the merest peccadillo. Every bosom, pelvis, and long leg is in business to keep the women in the audience identifying, the men panting. (Simon: 11/30/98.) Now featuring Jasmine Guy and Charlotte D'Amboise. $20–$85. Mon., Tues., Thurs.–Sat. at 8, Sat. at 2, Sun. at 2 and 7. Opened: 11/14/96. • Shubert, 225 W. 44th St. (212-239-6200).

Contact
This is billed as "a dance play by Susan Stroman and John Weidman," with what little there is of a play mostly by Weidman and the variety and plenitude of the dancing all Stroman. Its two shorter pieces and concluding longer one are of uneven merit but never without interest. Boyd Gaines, a delightful actor and inspired amateur dancer, performs with aplomb. Backed up by a terrific ensemble, Deborah Yates triumphs as the girl in yellow. (Simon: 10/25/99.) $55–$80. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. • Lincoln Center's Vivian Beaumont Theater, 150 W. 65th St. (212-239-6200).

Copenhagen
A major hit in London, Michael Frayn's heady play about what might have happened when German

Photograph by Joan Marcus.

Onstage

Camp Under the Tree

Next-generation agitprop icon Reverend Billy (pictured, bottom right) is hoping for a miracle on West 3rd Street. For **The Reverend Billy Christmas Show** on December 16, he promises that he and his disciples, "all 400 of us, are going to walk south from Tishman Auditorium, following the Stop Shopping Gospel Choir and their band, to the Poe House at 85 West 3rd Street." Yes, before E. L. Doctorow and others jumped on the Save Poe House bandwagon, the good reverend had already been arrested several times for trying to save the landmark NYU wants to convert into cubicles. "One time when I was in jail," he recalls, "I kept my fake collar on, for safety's sake, and this guy walks up to me and says, 'Father, how'd you get in here?' And I said, 'We're trying to save the Edgar Allan Poe House, where he completed "The Raven" in 1845,' and he says, 'Yo. "The Raven"! "The Raven"!' And he turns to all of the young men of color standing around and says, 'You niggers, listen up!' And he recites the whole thing. It's right up there with my favorite theater of the last year." Billy's praying for a similarly miraculous moment, in the hope that the Poe House will not be nevermore. Several other specialized holiday offerings appear below. (See "Off-Off Broadway.") L.H.

THE PLAY	THE THING
Kiki & Herb: Jesus Wept Fez, 380 Lafayette St. (212-533-2680)	The standard by which all other downtown revues are judged, the stunning Kiki & Herb (pictured, top left) add a few more X's to Xmas; through December 30.
Times Square Angel Theatre for the New City, 155 First Ave. (212-254-1109)	On December 17, downtown icon Charles Busch, author of the Broadway hit *The Tale of the Allergist's Wife* and campy downtown classics like *Vampire Lesbians of Sodom*, returns to his roots with the annual staged reading of his holiday play about nightclub singer Irish O'Flanagan.
Oops! . . . It's Christmas Again Fez, 380 Lafayette St. (212-462-9077)	Drag diva Jackie Beat (pictured, top right) returns for one night, December 16, to reprise songs like "Sleigh Ride in Leather With You."
Christmas With the Crawfords Grove Street Playhouse, 39 Grove St. (212-879-5575)	Through December 30, Joey Arias plays an alcoholic and angry Joan Crawford in an absurdist take on the infamous 1944 Christmas radio-show broadcast from the Crawfords' Brentwood estate.
A Cookie Korquie Christmas Trilogy Theatre, 341 W. 44th St. (212-967-7711)	Jeffrey Criddle and Michael Schloegl don their gay apparel as the ravishing holiday hostesses Cookie and Korquie, through December 16.

physicist Werner Heisenberg visited Niels Bohr in 1941 stars Philip Bosco, Blair Brown, and Michael Cumpsty. $40–$65. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. • Royale Theatre, 242 W. 45th St. (212-239-6200).

The Dinner Party

Neil Simon's unabashedly contrived new comedy features three men, two of their ex-wives, and a mysterious man who has locked them all in a Paris dining room together. Henry Winkler and John Ritter star. $20–$65. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. • Music Box Theater, 239 W. 45th St. (212-239-6200).

Dirty Blonde

Brash actress-author Claudia Shear stars in her delightful play about two Gotham singles who meet at the grave of Mae West, sampling delicious vignettes from the life of the woman who said, "I'm no angel, but I've spread my wings a bit." $55–$65. Tues.–Sat. at 8, Sat. and Wed. at 2, Sun. at 3. • Helen Hayes Theatre, 240 W. 44th St. (212-239-6200).

Fosse

A tribute to the late choreographer-director, whose swivelin'-hips-and-bowler-hat aesthetic came roaring back with the revival of *Chicago.* $65–$80. Mon., Tues., and Thurs.–Sat. at 8, Sun. at 2 and 7, Sat. at 2. • Broadhurst Theatre, 235 W. 44th St. (212-239-6200).

The Full Monty

The musical adaptation of the 1997 film about desperate, destitute men who have nothing to lose but their underwear. Music and lyrics by David Yazbek; book by Terrence McNally. $31–$86. Mon.–Sat. at 8, Wed. and Sat. at 2. • Eugene O'Neill Theatre, 230 W. 49th St. (212-239-6200).

Gore Vidal's The Best Man

In Vidal's drama, Chris Noth and Spalding Gray play opposing presidential candidates, joined by Elizabeth Ashley, Charles Durning, Christine Ebersole, Jonathan Hadary, and Michael Learned. $45–$75. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. • Virginia Theatre, 245 W. 52nd St. (212-239-6200).

Jane Eyre

Few shows boast a production team with this pedigree, starting with John Caird (*Les Misérables, Nicholas Nickleby,* both with Trevor Nunn), who adapted and staged (with Scott Schwartz) the Charlotte Brontë novel, and designer John Napier (*Cats, Les Miz*), along with costume designer Andreane Neofitou. $50–$86. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. • Brooks Atkinson Theatre, 256 W. 47th St. (212-307-4100).

Jekyll & Hyde

Man turns into beastly man, all in the name of science. Now starring David Hasselhoff. $45–$80. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. Through 1/7. • Plymouth Theatre, 236 W. 45th St. (212-239-6200).

Kiss Me, Kate

With a score jammed with some of the best-known theater songs ever written, it's no wonder each generation has rediscovered this gem since its 1948 Broadway premiere. Now Brian Stokes Mitchell and Marin Mazzie interpret Cole Porter's feuding couple—two actors who play the Shrew's Kate and Petruchio in a play-within-the-musical. $25–$80. Mon.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. • Martin Beck Theatre, 302 W. 45th St. (212-239-6200).

Les Misérables

What a story! Just synopsizing the plot brings tears to the iciest of eyes. (Simon: 3/31/97.) $20–$80. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. Opened: 3/12/87. • Imperial Theater, 249 W. 45th St. (212-239-6200).

The Lion King

This spectacle rightfully earns that most abused of epithets: *magical.* (Simon: 12/1/97.) $20–$90. Wed.–Sat. at 8, Wed. and Sat. at 2, Sun. at 1 and 6:30. Opened: 11/13/97. • New Amsterdam Theater, 214 W. 42nd St. (212-307-4747).

Miss Saigon

A big helicopter stars in this adaptation of Puccini's *Madama Butterfly.* $20–$80. Mon.–Sat. at 8, Wed. and Sat. at 2. Opened: 4/11/91. Through 1/28. • Broadway Theater, 1681 Broadway, at 53rd St. (212-239-6200).

The Music Man

Back in 1957, Meredith Willson's *The Music Man* made a star out of Robert Preston; the current revival should do the same for Rebecca Luker. As she has steadily demonstrated, she is blessed with the voice, the looks, and the acting talent of a musical-comedy diva. (Simon: 5/8/00.) $40–$85. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. • Neil Simon Theatre, 250 W. 52nd. St. (212-307-4100).

The Phantom of the Opera

Andrew Lloyd Webber's blockbuster. $20–$80. Mon.–Sat. at 8, Wed. and Sat. at 2. Opened: 1/26/88. • Majestic Theater, 247 W. 44th St. (212-239-6200).

Photographs: clockwise from top right, Aaron Cobbett; Rob Rubottom; Rob Roth.

Proof
David Auburn's *Proof* is what *Copenhagen* ought to be: a play about scientists whose science matters less than their humanity. Here, those of us who want their dramatic characters to be real people need not feel excluded. Robert, a world-famous mathematician who went crazy; Catherine, his mathematically brilliant but too-depressed-to-work daughter; Hal, a young math teacher going through Robert's hundred-plus confused notebooks; and Claire, Robert's older daughter and a successful actuary, are above all fascinating individuals. As directed by Daniel Sullivan, the performances are perfect. As for Mary-Louise Parker, her Catherine is a performance of genius. (Simon: 6/5/00.) $24–$69. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. • Walter Kerr Theatre, 219 W. 48th St. (212-239-6200).

Rent
The late Jonathan Larson's reimagining of Puccini's *La Bohème* as it might be lived by a gaggle of contemporary sick and hip types living in the East Village. $35–$80. Tues.–Sat. at 8, Sat. at 2, Sun. at 2 and 7. • Nederlander Theater, 208 W. 41st St. (212-307-4100).

Riverdance
The Irish return. $25–$80. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. • Gershwin Theatre, 222 W. 51st St. (212-307-4100).

The Rocky Horror Show
Christopher Ashley (*Jeffrey*) directs a surreal cast in Frank N. Furter's pad. Lifelong rocker Joan Jett makes her Broadway debut opposite *Rent* star Daphne Rubin-Vega, stage vet Tom Hewitt, comics Dick Cavett and Lea De Laria, and Alice Ripley of *Side Show* (very appropriate). $75. Tues.–Fri. at 8, Sat. at 5 and 9:45, Sun. at 2 and 7. • Circle in the Square, 1633 Broadway (212-239-6200).

Saturday Night Fever
Flared pants! $35–$85. Tues.–Sat. at 8, Sat. at 2, Sun. at 2 and 7. Through 12/30. • Minskoff Theatre, 200 W. 45th St. (212-307-4100).

The Search for Signs of Intelligent Life in the Universe
Lily Tomlin returns, along with an astonishing assortment of characters led by Trudy, a homeless lady and "creative consultant to these aliens from outer space" who knows that reality is really just "a collective hunch." The solo show that makes other solo shows look like, well, solo shows, it's written and directed by Jane Wagner, Tomlin's longtime collaborator and partner. $50–$65. Tues.–Sat. at 8, Sat. at 2, Sun. at 3. • Booth Theatre, 222 W. 45th St. (212-239-6200).

Seussical
Barring the Broadway arrival of *Harry Potter Sings!*, Dr. Seuss may be the only children's brand with enough star power to battle Disney's troika of *The Lion King*, *Aida*, and *Beauty and the Beast*. But with high-camp appeal, the elastic David Shiner as the Cat in the Hat, and *Dirty Blonde*'s adorable Kevin Chamberlin as Horton, there's no doubt this musical, by Lynn Ahrens and Steven Flaherty (*Ragtime*, *Once on This Island*), will yank in more than just the kiddies. $25–$85. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. $25–$85. • Richard Rodgers Theatre, 226 W. 46th St. (212-307-4100).

Swing!
The dance marathon continues. $20–$80. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. • St. James Theatre, 246 W. 44th St. (212-239-6200).

The Tale of the Allergist's Wife
Who would have expected from a campy downtown playwright a nicely structured, intelligently funny, satirically relevant uptown comedy? In Charles Busch's new play, the retired but still overactive allergist Dr. Ira Taub is married to Marjorie, an immobilized nervous wreck since the death of her therapist. If you seek an ideal cast, look no further. Linda Lavin, for whom the admiring Busch wrote Marjorie as, he says, a kind of King Lear, is that and more. (Simon: 3/13/00.) Also starring Tony Roberts and Michele Lee. $30–$70. Mon.–Sat. at 8, Wed. and Sat. at 2. • Barrymore Theatre, 243 W. 47th St. (212-239-6200).

Off Broadway

Previews and Openings

A Child's Garden
Melting Pot Theatre's new musical is based on the works and life of Robert Louis Stevenson. $35. Wed.–Sat. at 8, Sat. at 2, Sun. at 1 and 5. Previews begin 12/5 for a 12/10 opening. Through 1/14. • Theatre 3, 311 W. 43rd St. (212-279-4200).

Opening

All That's Missing Is Tiny Tim

Who needs Madame Tussaud's when we have Bob Mackie? The costume designer, with eight Emmys, several of Cher's inimitable ensembles, and eleven years of *The Carol Burnett Show* to his credit, is creating some outrageous, pitch-perfect costumes for the period musical comedy **Pete 'n' Keely.** He's dressed Sally Mayes and George Dvorsky (pictured) as the hosts of a 1968 television variety special, who will have to work pretty hard to be more entertaining than what they're wearing. In previews for a December 14 opening. (See "Off Broadway.")

The Bitter Tears of Petra Von Kant
A new adaptation of the Werner Fassbinder film about a lesbian affair. $42. Tues.–Sat. at 8, Sat. at 2, Sun. at 3 and 7. In previews for a 12/11 opening. • Henry Miller's Theatre, 124 W. 43rd St. (212-279-4200).

Brecht on Brecht
Irondale Ensemble presents a new work composed of the playwright's songs, poems, and prose. Jim Niesen and Jacques Levy direct. $25. Wed.–Sat. at 8. Through 12/23. • Theatre for the New City, 155 First Ave. (718-488-9233).

Fermat's Last Tango
A comic musical about mathematicians. $45–$50. Tues.–Sat. at 8, Wed., Sat., and Sun. at 2:30. In previews for a 12/6 opening. Through 12/31. • Theatre at Saint Peter's Church, 619 Lexington Ave. at 54th St. (212-239-6200).

Gypsy of the Year Competition
To benefit Broadway Cares/Equity Fights AIDS, chorus members from all over Broadway sing and dance in the exciting annual event. $20–$300. 12/4 at 4:30 and 12/5 at 3. • Palace Theatre, 1554 Broadway at 47th St. (212-840-0770).

The House of Bernarda Alba
The National Asian American Theatre Company presents a new production of Federico Garcia Lorca's all-female drama, adapted and directed by Chay Yew. $12–$19. Mon.–Fri. at 7, Sat. at 2 and 7. In previews for a 12/6 opening. Through 12/23. • Intar Theatre, 508 W. 53rd St. (718-623-1672).

Old Money
The prolific Wendy Wasserstein's (*The Heidi Chronicles*, *The Sisters Rosensweig*) new play, a tale about generations of rich folks living in an Upper East Side mansion, arrives at Lincoln Center. $50. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. In previews for a 12/7 opening. • Lincoln Center's Mitzi E. Newhouse Theater, 150 W. 65th St. (212-239-6200).

Pete 'n' Keely
A new musical comedy by James Hindman. Mark Waldrop directs; Bob Mackie designed the costumes. $35–$55. Tues–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. In previews for a 12/14 opening. • John Houseman Theatre, 450 W. 42nd St. (212-239-6200).

Princess Turandot
A prince and a princess meet and fall in love in Darko Tresnjak's new play, which mixes vaudeville, performance art, music, and more. $37.50. Tues.–Fri. at 8. Sat. at 2 and 8, Sun. at 3. In previews for a 12/7 opening. • McGinn/Cazale Theater, 2162 Broadway, at 76th St. (212-279-4200).

Tiny Alice
Miss Alice, the richest woman in the world, returns, as Edward Albee's perversely strange 1965 mystery is revived in New York for the first time in 36 years. $40–$50. Tues., Thurs.–Sat. at 8, Wed. at 2 and 7, Sat. at 2, Sun. at 3. In previews for a 12/5 opening. Through 12/24. • Second Stage Theatre, 307 W. 43rd St. (212-246-4422).

Now Playing

Alice in Bed
Avant-garde darling Ivo van Hove directs Susan Sontag's drama about Alice James. $45. Tues.–Sat. at 8, Sat. at 3, Sun. at 3 and 7. Through 12/9. • New York Theatre Workshop, 79 E. 4th St. (212-460-5475).

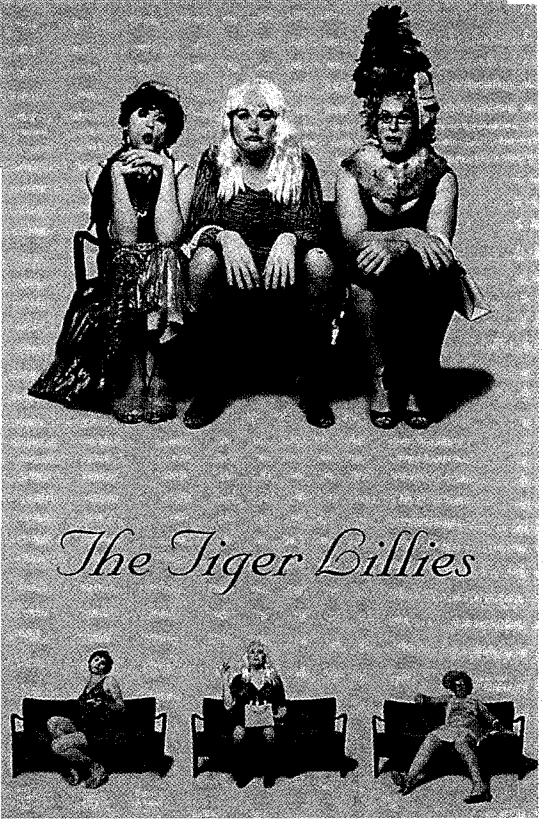
An American Family
To open its eighty-fifth season, Folksbiene Yiddish Theatre presents a historical drama by Miriam Kressyn set on the Lower East Side. $25–$37.50. Wed. and Thurs. at 2 and 8, Sat. at 8, Sun. at 2 and 5:30. Through 1/21. • Theatre Four, 424 W. 55th St. (212-239-6200).

Photograph by Carol Rosegg.

Opening

Burning Bright

The last time the Tiger Lillies (pictured) were in town, the British music-theater group provided the sick and perfectly bizarre songs of *Shockheaded Peter,* a program of devilish stories about naughty children like Fidgety Philip and Cruel Frederick who burned or bled to death—or worse. Expect plenty worse from the trio, whose 1997 Good Friday performance was denounced as a "sick stunt" by the Church of England, when they race through their greatest hits and skits at P.S. 122, where they won't have to tone things down for a family audience. Opening December 5. (See "Off-Off Broadway.")



American Rhapsody
A new musical revue of Gershwin's works starring KT Sullivan and Mark Nadler. $40–$55. Wed.–Fri. at 8, Thurs. at 2, Sat. at 5 and 10:15, Sun. at 2. Through 12/31. • Triad Theatre, 158 W. 72nd St. (212-239-6200).

Baal
This bop-era adaptation, featuring a new translation by Peter Mellencamp, reopens after a successful late-night run earlier this year. $15–$25. Wed.–Sat. at 10, Wed. at 8, Sat. at midnight. Through 12/16. • Flea, 41 White St. (212-226-2407).

Blue Man Group: Tubes
Smart silliness, from the people who brought you the Pentium III. $45–$55. Tues.–Thurs. at 8, Fri. at 7 and 10, Sat. at 4, 7, and 10, Sun. at 4 and 7. Opened: 11/17/91. • Astor Place Theatre, 434 Lafayette St. (212-254-4370).

Book of the Dead (Second Avenue)
John Moran's new multimedia musical takes audience members on a "theme park ride" through the world's regions and religions. $45. Tues.–Sat. at 8, Sat. and Sun. at 2, Sun. at 7. • The Public Theater, 425 Lafayette St. (212-239-6200).

Boys Don't Wear Lipstick
In this solo show, Brian Belovitch recalls his atypical life. $20–$45. Tues.–Sat. at 8, Sat. at 5, Sun. at 3 and 7. • Players Theatre, 115 MacDougal St. (212-239-6200).

Cary and Gallo: What If We Did This?
Ted Sullivan directs the comic duo Cary and Gallo. $30. Mon. at 8. Through 1/22. • SoHo Playhouse, 15 Vandam St. (212-239-6200).

Charles Bukowski's South of No North
The 29th Street Rep revives its successful spring adaptation of stories by the literary pubcrawler. $35. Wed.–Mon. at 8. Through 12/7. • 29th Street Rep Theatre, 212 W. 29th St. (212-465-1714).

A Christmas Carol
Forget the Grinch. Madison Square Garden welcomes back its annual holiday extravaganza, directed by Susan Stroman and starring Frank Langella as Scrooge. $29–$65. Call for schedule. Through 12/31. • Madison Square Garden, Seventh Ave. at 32nd St. (212-307-7171).

Circus Oz
Kid-friendly Australian mayhem. $10–$35. Call for schedule. Through 1/14. • New Victory Theater, 209 W. 42nd St. (212-239-6200).

Cobb
Lee Blessing's suddenly timely play about the baseball icon transfers to Off Broadway. Joe Brancato directs. $45. Tues.–Sat. at 8:30, Sun. at 7:30, Sun. at 3:30. • Lucille Lortel Theatre, 121 Christopher St. (212-239-6200).

Comic Potential
If you are going to see only one play in your life, make it this one. Alan Ayckbourn's comedy is a riotous farce, a tremulously exquisite love story, a superb satire on television and other human follies, a wise and serious drama full of playfully tossed-off profundities about sundry aspects of life and art, and an irresistible evening in the theater. To miss Janie Dee would be criminal; at the very least, an act of reckless spiritual self-deprivation. (Simon: 11/27/00). $55. Tues.–Sat. at 8, Sat. at 2:30, Sun. at 2:30 and 7. • MTC Stage 1 at City Center, 131 W. 55th St. (212-581-1212).

The Countess
Gregory Murphy's costume drama. $40–$55. Mon.–Sat. at 8, Wed. and Sat. at 2:30. • Lambs Theatre, 130 W. 44th St. (212-239-6200).

Crave
Deborah Harry stars in Sarah Kane's disjointed drama. $25. Wed.–Sat. at 8. Through 12/23. • Axis Theatre, 1 Sheridan Sq. (212-807-9300).

De La Guarda
A show that's part carnival, part rock concert, and almost entirely airborne. $37.50–$45. Tues.–Fri. at 8, Fri. at 10:30, Sat. at 7 and 10, Sun. at 7. • Daryl Roth Theatre, 20 Union Square East, at 15th St. (212-239-6200).

Dinner With Friends
Karen and Gabe, international food writers, are giving a dinner for their friends Beth and Tom, which Tom doesn't attend. It emerges from the heartbroken Beth that her husband has left her for another woman. There is skillful construction here, as well as keen psychological insight. (Simon: 11/22/99.) $30–$65. Tues.–Sat. at 8, Sat. and Sun. at 3, Sun. at 7:30. • Variety Arts Theatre, 110 Third Ave. (212-239-6200).

The Donkey Show
A fantastic, loose disco-musical adaptation of *A Midsummer Night's Dream,* with even looser morals. $39. Wed.–Sat. at 8, Fri. and Sat. at 10:30. • El Flamingo, 547 W. 21st St. (212-307-4100).

Down the Garden Paths
Anne Meara's new comedy. $60. Tues.–Sat. at 8, Wed., Sat., and Sun. at 3. Through 1/28. • Minetta Lane Theatre, 18 Minetta Ln. (212-307-4100).

End of the World Party
A new comedy about gay men who share a Fire Island summer house by Chuck Rangberg. $45. Mon., Wed.–Sat. at 8, Sat. at 2, Sun. at 3. • 47th Street Theatre, 304 W. 47th St. (212-239-6200).

The Fantasticks
The musical perennial. $36.50–$39. Tues.–Fri. at 8, Sat. at 3 and 7, Sun. at 3 and 7:30. Opened: 5/3/60. • Sullivan St. Playhouse, 181 Sullivan St. (212-674-3838).

Forbidden Broadway 2001: A Spoof Odyssey
Gerard Alessandrini's newest update. $49.50. Mon. and Wed.–Sat. at 8:15, Sat at 2:30, Sun. at 3:30 and 7:30. Food and drink available, optional. • Stardust Theatre, Broadway at 51st St. (212-239-6200).

4 Guys Named José . . . and Una Mujer Named Maria
Four Latino guys fight to put together a musical revue that confounds stereotypes. $37.50–$47.50. Tues.–Sat. at 8, Sun. and Sat. at 3, Sun. at 7:30. • Blue Angel Theatre, 323 W. 44th St. (212-239-6200).

Fully Committed
For the price of an entrée, Becky Mode serves up all the splendors and miseries of restaurant life prepared to a fare-thee-well. Smartly directed by Nicholas Martin, this play is a day in the life of Sam, the young man and struggling actor who works the reservation phones in a four-star restaurant where table 31 seems to be the ne plus ultra of socio-gastronomic achievement. (Simon: 1/17/00.) $45. Tues.–Fri. at 8, Sat. at 6 and 9, Sun. at 3 and 7. • Cherry Lane Theatre, 38 Commerce St. (212-239-6200).

Game Show
Director Mark Waldrop's cast simulates a live TV broadcast—complete with backstage drama. $49.50. Tues.–Fri. at 8, Sat. at 7 and 10, Sun. at 3 and 7. Through 12/23. • 45 Bleecker Theatre, 45 Bleecker St. (212-307-4100).

The Gorey Details
A new musical revue based on the spooky stories of Edward Gorey. $45. Tues.–Sat. at 8, Sat. at 2:30, Sun. at 3 and 7. • Century Center, 111 E. 15 St. (212-239-6200).

Green Fields
Zypora Spaisman and Shifra Lerer star in the Yiddish classic, directed by Bryna Turetsky. $18–$30. Wed. at 2 and 7, Thurs. at 7, Sat. at 8, Sun. at 2 and 5:30. Through 12/24. • Mazer Theater, 197 E. Broadway (212-279-4200).

The Hostage
The Irish Repertory presents Brendan Behan's dark comedy. $35–$40. Tues.–Sat. at 8, Sat. and Sun. at 3. Through 12/31. • Irish Repertory Theatre, 132 W. 22nd St. (212-727-2737).

I Love You, You're Perfect, Now Change
This musical revue is about what, in the context of most contemporary musicals, seems an amusingly quaint subject these days—heterosexual love. $49.50–$55. Mon., Tues., Fri., Sat. at 8, Wed. and Sat. at 2:30, Sun. at 3 and 7:30. • Westside Theatre, 407 W. 43rd St. (212-239-6200).

Jesus Hopped the A Train
After a successful run at the LAByrinth Theater's this new play by Stephen Adly Guirgis (*In Arabia, We'd All Be Kings*) transfers for an Off Broadway stint. In its first production, John Ortiz (pictured), the talented cofounder of the LAByrinth Theater, gave a mesmerizing, intense performance as Angel Cruz, a Rikers Island prisoner who confronts a religious fanatic (Ron Cephas Jones) behind bars. $45. Tues.–Sat. at 7, Fri and Sat. at 10, Sun. at 3. • East 13th Street Theatre, 136 E. 13th St. (212-239-6200).

Jitney
August Wilson's drama is so vividly written, acted, and directed (by Marion McClinton, a Wilson specialist) that it keeps you steadily amused, concerned,

Photograph by Blue.

and moved. All performers are flawless. (Simon: 5/8/00.) $55. Tues.–Fri. at 8, Wed. and Sat. at 2, Sun. at 3. • Union Square Theatre, 100 E. 17th St. (212-505-0700).

Juno and the Paycock
Sean O'Casey's 1924 drama tracks a poor family living in a Dublin tenement. $55. Tues.–Sat at 7:30, Wed., Sat., and Sun. at 2:30. Through 12/23. • Gramercy Theatre, 127 E. 23rd St. (212-777-4900).

Kiki & Herb: Jesus Wept
If "All I Want For Christmas Is My Two Front Teeth" just makes you want to knock out the other thirty, this show's for you. $15. Mon.–Wed., Fri. and Sat. at 7:30. Through 12/30. • Fez, 380 Lafayette St. (212-533-2680.)

Kit Marlowe
David Grimm's new biographical play about playwright Christopher Marlowe is directed by Brian Kulick (*The Winter's Tale*). The cast includes Christian Carmago and Keith David. $45. Tues.–Sat. at 8, Sat. at 2, Sun. at 2 and 7. • The Public Theater, 425 Lafayette St. (212-239-6200).

The Last of the Thorntons
Pulitzer and Academy award-winning playwright Horton Foote revisits his often-visited fictional hometown, Harrison, to tell the tale of the last surviving member of the Thornton clan. Hallie Foote, his daughter, stars. $47.50. Tues.–Sat. at 8, Sat. at 2, Sun. at 3. Through 12/30. • Signature Theatre's Peter Norton Space, 555 W. 42nd St. (212-244-7529).

Late Night Catechism
Maripat Donovan as a parochial-school teaching nun. $40. Fri. and Sat. at 8, Sat. and Sun. at 3. • St. Luke's Church, 308 W. 46th St. (212-239-6200).

The Light Outside
Kate Robin's new black comedy. $25. Wed.–Sun. at 7:30. Through 12/16. • Flea, 41 White St. (212-226-2407).

Living in the Wind
Michael Bradford's new romantic drama about two former slaves stars Cheryl Freeman and Chad L. Coleman. $30. Mon., Wed.–Sat. at 8, Sat. at 2, Sun. at 3. • American Place Theater, 111 W. 46th St. (212-239-6200).

Lypsinka! The Boxed Set
Lypsinka is back. $35–$40. Wed.–Sun. at 8. Through 12/31. • Westbeth Theatre, 151 Bank St. (212-307-4100).

Maybe, Baby It's You
Playwright-performers Shari Simpson and Charlie Shanian play eleven couples in this romantic comedy. $40. Wed. at 2, Thurs. and Fri. at 8, Sat. at 10. • Theater at St. Luke's, 308 W. 46th St. (212-239-6200).

Mother Lolita
A new play, set in Los Angeles, by Giullermo Reyes (*Men on the Verge of a His-Panic Breakdown*). $15–$25. Through 12/17. • Urban Stages, 259 W. 30th St. (212-755-0541).

Naked Boys Singing
Just like a musical revue, but without pants. $45–$65. Mon., Wed.–Fri., and Sun. at 8, Sat. at 7 and 10, Sun. at 3. • Actor's Playhouse, 100 Seventh Ave. So. (212-239-6200).

Our Sinatra
Kurt Stamm directs this tribute to Ol' Blue Eyes. $50–$80. Mon.–Wed., Fri. and Sat. at 8, Wed. and Sat. at 2:30, Sun. at 7:30. • Reprise Room at Dylan's, 245 W. 54th (212-239-6200).

Patti LuPone's Matters of the Heart
LuPone in concert. Sun. and Mon. at 8. Through 12/17. • Vivian Beaumont Theater, 150 W. 65th St. (212-239-6200).

A Place at the Table
Director Michael Sexton returns to the MCC with Simon Block's comical tale of television politics. $35. Tues. at 7, Wed.–Sat. at 8, Sat. at 3. • MCC Theater, 120 W. 28th St. (212-727-7765).

Richard III
Dan Daily plays Shakespeare's title role; Shepard Sobel directs. $28–$35. • Pearl Theatre Company, 80 St. Marks Pl. (212-598-9802).

Sightseeing
Margaret Dulaney's new comedy. $35. Tues.–Sat. at 8, Sat. at 2, Sun. at 3. Through 1/7. • Jose Quintero Theatre, 534 W. 42nd St. (212-244-7529).

Stomp
As the title implies, a loud and energetic show. $29.50–$55. Tues.–Fri. at 8, Sat. at 7 and 10:30, Sun. at 3 and 7. • Orpheum, 126 Second Ave. (212-477-2477).

Strictly Personal
A comedy by Jake Feinberg. $45. Tues.–Sat. at 8, Sat. at 2:30, Sun. at 3 and 7. • Soho Playhouse, 15 Vandam St. (212-239-6200).

The Syringa Tree
Pamela Gien plays 28 characters in a solo show about a young girl who tries to come to terms with life in sixties South Africa. $47.50. Tues.–Sat at 8, Sat. at 2, Sun. at 3. Through 12/10. • Playhouse 91, 316 E. 91st St. (212-307-4100).

Tabletop
Two Davids, Story and Mamet, have popularized the workplace play, a genre to which Rob Ackerman now contributes his highly estimable *Tabletop*. We are in the photographic studio of Marcus Gordon, a nervous perfectionist and slave driver wielding the foul-mouthed insult like a bullwhip. Six terrific actors combine into an ensemble perhaps even greater than its parts. (Simon: 8/14/00.) $47.50. Mon., Wed.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. • American Place Theater, 111 W. 46th St. (212-239-6200).

Tallulah Hallelujah!
Tovah Feldshuh plays Tallulah Bankhead. $45. Tues.–Sat. at 8, Wed. at 2, Sat. at 2:30, and Sun. at 3. • Douglas Fairbanks Theatre, 432 W. 42nd St. (212-239-6200).

Tony 'n' Tina's Wedding
A wedding at *St. Luke's Church, 308 W. 46th St.*, then a reception at *Vinnie Black's Coliseum, Hotel Edison, 221 W. 46th St.*, with Italian buffet, champagne, and wedding cake. $67.50–$80. Thurs.–Sat. at 7, Sun. at 2. Opened: 2/6/88 (212-239-6200). •

The Trials of Martin Guerre
A new play by Frank Cossa. $15–$30. Sun., Mon., and Thurs. at 7, Sat. at 3 and 8. Through 12/17. • New 42nd Street Theater, 348 W. 42nd St. (212-666-6509).

The Unexpected Man
Parisian playwright Yasmina Reza's newest play stars Alan Bates and Eileen Atkins. $60–$65. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. Through 12/31. • Promenade Theatre, 2162 Broadway, at 76th St. (212-239-6200).

The Vagina Monologues
Eve Ensler's ode to fannyboos, nappy dugouts, twats, etc. Through 12/17: Lolita Davidovich, Sarah Jones, and Ann Magnuson. $55. Tues.–Sat. at 8, Sat. at 5, Sun. at 3 and 7:30. • Westside Theatre, 407 W. 43rd St. (212-239-6200).

Vieques
Set on the Puerto Rican island of Vieques, this new drama tracks the life of a local family in the fifties, as the United States began its military exercises. Call for schedule. • Gramercy Arts Theatre, 138 E. 27th St. (212-889-2850).

What the Butler Saw
Chloë Sevigny stars in Joe Orton's ripping, black sex farce. $25–$35. Tues.–Sat. at 8, Sat. at 2, Sun. at 3. Through 12/10. • New Group Theatre @ St. Clements Church, 423 W. 46th St. (212-279-4200).

Off–Off Broadway

Another Telepathic Thing
Big Dance Theater revives its Obie- and Bessie-award-winning production of Annie-B Parson's inventive piece. $20. Wed.–Sat. at 8 and 12/9 at 3. • Performing Garage, 33 Wooster St. (212-966-3651).

The Reverend Billy Christmas Show
Bill Talen protests NYU's plans to demolish the Poe House. $10. 12/16 at 8. • Tishman Auditorium, 65 W. 12th St. (212-229-5488).

Secret History
The latest installment of Ping Chong's "Undesirable Elements" series. $10–$20. Thurs.–Sun. at 8. Through 12/10. • Ohio Theater, 66 Wooster St. (212-529-1557).

Tiger Lillies
The Tiger Lillies return. $20. 12/5 and 12/6 at 8, 12/8 and 12/9 at 11. • P.S. 122, 150 First Ave. (212-477-5288).

KOLKER *Continued from page 61*

father. "My dad used to mimic Chinese and Japanese voices," she says. "Whenever I'd ask him why his parents do these things, he'd say, 'My parents saved lives in the Holocaust, Liza. You can't say such things.' Maybe they're so hurt because their son married a Korean that they have broken three people because of it. The last time I met with my grandmother was four or five years ago. She said, 'Liza, you're not Korean. You're a Jewish-American girl.' That'll mess you up."

WITH HIS MEDICAL TRAINING completed and no full-time job, Lou has been showing up for classes at the Weist-Barron acting school in midtown. One October night, a few weeks after the verdict, he asked a fellow student out for a cup of coffee. "I said, 'Actually, I don't have the time,' " the woman remembers, "and he said, '*Sure* you do.' "

Lou placed his hand at the woman's elbow and escorted her to Starbucks. They were there about ten minutes, enough time for him to try all the old moves. "He told me that he had memorized days of the calendar," she says, "and that I could name any date and he'd tell me what day of the week it was, going back 300 years. I said I used to be a flight attendant, and he said, 'When I was younger, my family business took me to the Orient, and I used to fly all over the Orient.' " No mention of another flight attendant from long ago.

He told her he was a gynecologist, specializing in emotional problems. "And then he said, 'By the way, do you mind if I tell you what I see in your eyes?' " She let him. "He said he could tell that I was a very sad person, and that I needed a lot of guidance—and that what I should do every day is say to myself, over and over, *I'm a special person*. He told me that I didn't have anything to do with my childhood, and that the only important thing was to do what you wanted to do in life. This was all in just ten minutes."

Then Lou said, "Now I want us to have dinner." "I said, 'I don't know about that.' " He asked her out again as he drove her home, and she agreed, but she canceled a few days later. He's called her four times since then.

"Every now and then in the car," the woman remembers, "he turned to me and said, 'Now, *who's* a special person?' " ■

cue Art

Edited by Edith Newhall

Galleries

Solos

Madison Avenue and Vicinity

Mary Cassatt
Drawings, monotypes, and aquatints by the American Impressionist that she sold to the French art dealer Ambroise Vollard sometime between 1906 and 1914 and were later discovered in a private collection in the mid-1970s; through 12/29. • Adelson, the Mark Hotel, 25 E. 77th St. (212-439-6800).

James Castle
Drawings of landscapes, farm buildings, domestic interiors, and figures; colored pulp "dream houses"; books; constructions, and other works by the self-taught deaf artist (1900–1977) who worked exclusively with found material; through 1/6/01. • Knoedler, 19 E. 70th St. (212-794-0550).

Frederick C. Frieseke
Paintings, watercolors, and etchings on themes of family life by the American artist who spent his childhood in Jacksonville, Florida, and worked in Giverny, France, between 1905 and 1919; through 1/13/01. • Taggart, 48 E. 73rd St. (212-628-4000).

Joan Miró
An exhibition of sixteen large-scale paintings dating from 1968 to 1978, held in cooperation with the Foundacio Pilar I Joan Miró a Mallorca; through 1/6/01. • Salander-O'Reilly, 20 E. 79th St. (212-879-6606).

Everett Shinn
Fifty of the Ashcan School painter's works depicting New York City streets and theater scenes, including well-known works on loan from the Metropolitan Museum of Art, the Brooklyn Museum of Art, and the Newark Museum; through 1/23/01. • Berry-Hill, 11 E. 70th St. (212-744-2300).

Cy Twombly
The artist's first New York show of new paintings in nearly 30 years; through 1/27/01. • Gagosian, 980 Madison Ave. (212-744-2313).

57th Street Area

Sue Coe
A new cycle of prints titled "The Tragedy War"; through 1/6/01. • St. Etienne, 24 W. 57th St. (212-245-6734).

Tony Cragg
New sculptures in bronze, stone, polymer, and marble; through 12/30. • Goodman, 24 W. 57th St. (212-977-7160).

Richard Fleischner
Abstract gouache paintings on paper; through 1/6/01. • Danese, 41 E. 57th St. (212-223-2227).

Nancy Grossman
Assemblages, collages, and sculpture dating from the early 1960s to the present; through 1/13/01. • Rosenfeld, 24 W. 57th St. (212-247-0082).

Candace Jans/George Nick
Paintings of Italian landscapes and domestic scenes/Paintings of antique cars and scenes of Boston and Mediterranean coastal towns. Through 12/23. • Fischbach, 24 W. 57th St. (212-759-2345).

Leslie Lerner
Individually painted tiles that continue the adventures of an imanginary character and his escape from Holland to Venice; through 1/7/01. • Littlejohn, 41 E. 57th St. (212-980-2323).

Sol LeWitt
New works by this artist, whose Whitney Museum retrospective opens on December 7, including a painted fiberglass sculpture, a series of gouaches, and one floor-to-ceiling acrylic wall drawing measuring 57 feet in length; through 2/23/01. • PaceWildenstein, 32 E. 57th St. (212-421-3292).

Gwynn Murrill
Bronze sculptures of Sika deer that were originally commissioned by the city of Obihiro, Japan; through 1/20/01. • Washburn, 20 W. 57th St. (212-397-6780).

Fred Tomaselli
New paintings and drawings that incorporate photocopies of songbirds, body parts, pieces of maps, cutouts from outerwear catalogues, pills, leaves, and other materials; through 1/13/01. • Cohan, 41 W. 57th St. (212-755-7171).

George Tooker/Ben Shahn
Egg-tempera paintings of figures in interiors and landscapes/Ink drawings on the themes of politics, the disenfranchised, and workers, and studies for propaganda posters. Through 12/29. • DC Moore, 724 Fifth Ave. (212-247-2111).

SoHo and TriBeCa

Richard Anuszkiewicz
A small survey of paintings dating from 1960 through the mid 1980s by this artist who was a pioneer of Op art; through 12/23. • Algus, 25 Thompson St. (212-966-1758), Tues.–Fri. 3–7, Sat. 11–6.

John Beerman/Willy Heeks
Recent paintings inspired by landscape and nature/Recent abstract works on paper. Through 1/13/01. • Beitzel, 102 Prince St. (212-219-2863).

John Cage/Rudolf de Crignis
Drawings on Japanese paper from the artist-musician's "Where R=Ryoanji" series that were determined by chance/A group of tempera paintings from 1991. Through 1/13/01. • Roeder, 545 Broadway (212-925-6098).

Nanette Carter
Recent abstract paintings; through 1/2/01. • Kelly, 591 Broadway (212-226-1660).

Callum Innes
Recent abstract paintings in which a single oil color is brushed onto a canvas and then brushed away with turpentine, leaving only vestigial traces of pigment; through 1/20/01. • Kelly, 43 Mercer St. (212-343-2405).

Kevin Larmon
New paintings that evoke the presence of things unseen; through 1/6/01. • Marcus, 578 Broadway (212-226-3200).

Mary Lucier
Three new video installations; through 1/6/01. • Lennon, Weinberg, 560 Broadway (212-941-0012).

Marco Maggi
Drawings made over the past year that incorporate such materials as apples, rulers, aluminum foil, and slide mounts; through 1/31/01. • 123 Watts, 123 Watts St. (212-219-1482).

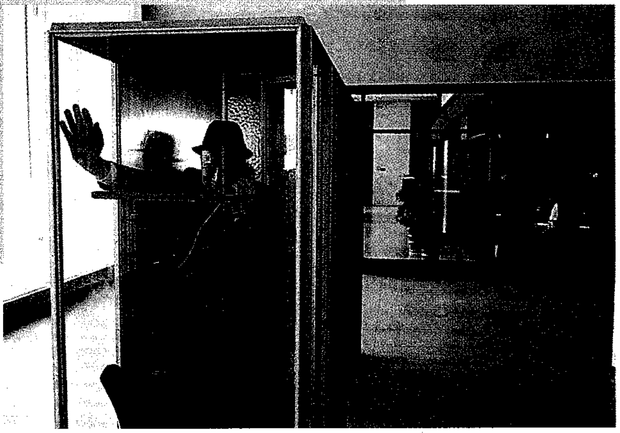
Shari Mendelson/Susan Wanklyn
Linear sculptures assembled from wire squares, rectangles, and other geometric units/Recent abstract paintings. Through 1/6/01. • Pelavin, 13 Jay St. (212-925-9424).

Robert Moskowitz
Recent pastel drawings that are predominantly blue and draw on the artist's signature motifs, such as Rodin's *The Thinker* and the World Trade Center, and

Photography

The New York Observer

Few photographers get historians of the medium as riled as **Garry Winogrand** does, and with good reason. Here was a person, after all, who made his name shooting literally everything that caught his eye—a strategy, in tandem with his use of a wide-angle lens and tilting the frame, that produced a number of punchy, startling pictures in the first two decades of his career in New York—but who was eventually consumed by that same excessive appetite (at the time of his death in 1984, at age 56, Winogrand left behind a third of a million negatives shot in Texas and Los Angeles that he never even bothered to look at). Probably New York offered natural perimeters for Winogrand; in any case, the Bronx-born photographer's frenetic pace found its twin on our own hyperactive streets. To see those city images now—pretty girls, crowd scenes, public events, zoos, and airports (right, *Kennedy Airport*, 1961), plus that unsettling 1957 shot of a toddler framed by a darkened garage in New Mexico, made during one the photographer's early trips out west—is to experience Winogrand at his intense, uncontrived best, but also to sense the sheer luck of the draw. (Pace/MacGill Gallery, 32 East 57th Street; through January 6.) E.N.



Photograph courtesy of Pace/MacGill Gallery, New York.

one large-scale painting, *The Razor's Edge,* from 1996; through 2/3/01. • Blum, 99 Wooster St. (212-343-0441).

Robert Rauschenberg
Recent paintings from the artist's "Apogamy Pods" series; through 12/30. • PaceWildenstein, 142 Greene St. (212-431-9224).

Charles Stiven/Valerie Shaff
Charcoal and conte drawings of boats that portray them as mysterious vessels/Photographs of snakes, alligators, and other animals perceived by humans as dangerous. Through 12/23. • Bridgewater/Lustberg & Blumenfeld, 560 Broadway (212-941-6355).

Luc Tuymans
New paintings by the Belgian artist on the theme of the colonization of the Belgian Congo; through 12/23. • Zwirner, 43 Greene St. (212-966-9074).

Chelsea

Siah Armajani
Glass Room, a transparent structure that incorporates many of the artist's familiar sculptural forms, such as a chair, a folded cot, a Dutch door, wagon wheels, and a model of a nineteenth-century American clapboard house; through 1/6/01. • Senior & Shopmaker, 21 E. 26th St. (212-213-6767).

David Deutsch
Recent landscape paintings and black-and-white photographs of houses and other buildings; through 12/23. • Gorney Bravin + Lee, 534 W. 26th St. (212-352-8872).

Spencer Finch
New works that are the artist's various plays on the direction "up"; through 12/23. Postmasters, • 459 W. 19th St. (212-727-3323).

Jan Henle
"Film drawings" dating from 1973 to 2000, related to the artist's monumental land scultures and the earlier work from which they evolved; through 1/6/01. • Sikkema, 530 W. 22nd St. (212-929-2262).

Daren Kendall
Sculptures of trophies, digital drawings of Bible verses translated into numerical equations, and videos that comment on patterns of conformity in society; through 1/6/01. • Golden, 526 W. 26th St. (212-727-8304).

Lee Krasner
Gouache studies for two murals, including a group of studies from 1940 for a WPA mural that was begun by Willem de Kooning and finished by Krasner, and a group from 1941 for a mural in a radio station's studio; through 1/6/01. • Miller, 524 W. 26th St. (212-366-4774).

June Leaf
New sculptures, drawings, and paintings of natural forms that appear to be in the process of transformation; through 1/13/01. • Thorp, 210 Eleventh Ave. (212-691-6565).

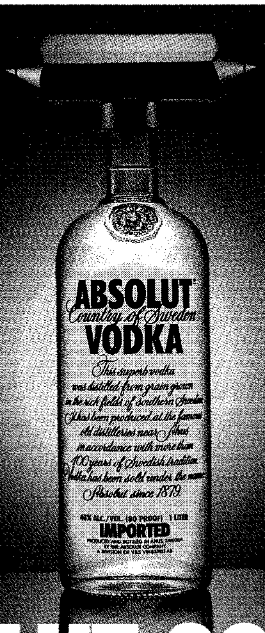
Sol LeWitt
Two new structures by this artist, whose retrospective at the Whitney Museum of American art opens on December 7; through 1/6/01. • Cooper, 534 W. 21st St. (212-255-1105).

Jack Pierson
Photographs, sculptures, and drawings executed directly on the gallery's walls; through 1/6/01. • Cheim & Read, 521 W. 23rd St. (212-242-7727).

Adrian Piper/Robert Wilson
The first segment of a five-part installment entitled "The Color Wheel Series, First Adhyasa: Annomayakosha," which integrates the spectrum of the Pantone system with tenets of Hindu Vedantic philosophy in order to examine color as an illusory superimposition, or *adhyasa*/Sculptures that were con-

Ground Rules

Galleries are generally open Tuesday through Saturday, from between 10 and 11 to between 5 and 6.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ceived for the artist's recent theatrical productions. Through 1/6/01. • Cooper, 521 W. 21st St. (212-255-1105).

Fatimah Tuggar
Computer photomontages that mix images from Western advertising and contemporary life in Nigeria, and sculpture, by a Nigerian-born artist; through 1/6/01. • Greene Naftali, 526 W. 26th St. (212-463-7770).

Group Shows

Madison Avenue and Vicinity

Kouros
Paintings by Manes; collages by Ohnigian; sculpture and drawings by Ketchman; through 12/30. • 23 E. 73rd St. (212-288-5888).

57th Street Area

De Nagy
"Tibor de Nagy Gallery: The First Fifty Years," works by artists who have exhibited at this gallery since its founding in 1950, among them Blaine, Frankenthaler, Freilicher, Hartigan, Porter, Rivers, others; through 1/6/01. • 724 Fifth Ave. (212-262-5050).

Perlow
Nonobjective works from the twenties through the forties by Bauer, Ferren, Greene, Rebay, plus figurative drawings of Berlin at night by Bauer from the twenties and thirties; through 1/6/01. • 41 E. 57th St. (212-644-7171).

Talent

Different Stripes

Like all things that were good in sixties painting, stripes are back, but some of their latest incarnations borrow less from their artistic forebears (Barnett Newman, Frank Stella, Gene Davis, Bridget Riley, et al) than you'd expect. French painter Bernard Frize, for example, does not work from a plan—if anything, he welcomes accidents—and considers materials and process, not spirituality or optical perception, his main thing (right, *Quatre fois quinze*, 2000). But Frize's modus operandi seems beside the point when you're face-to-face with his clear colors and humorously awkward compositions that suggest impending collapse. At Cohan Leslie and Browne, 138 Tenth Avenue; through December 23.

YWCA
Works inspired by childhood tales by Fensterstock, Kortick, Selekman; through 1/21/01. • 610 Lexington Ave. (212-735-9731), Mon.-Fri. 9-7, Sat. 11-3.

SoHo and TriBeCa

Exit Art
"Collector's Choice," selections by eight New York collectors showcasing emerging artists; through 12/30. • 548 Broadway (212-966-7745).

Lehmann Maupin
"Figure in the Landscape," meditations on traditional subjects in the history of art by Dunham, Gaskell, Guston, Ritchie, Salle; through 1/13/01. • 39 Greene St. (212-965-0753).

Thread Waxing Space
"Death Race 2000," works by 28 artists from Germany, England, and the United States that capture the spirit of the 1975 film directed by Paul Bartel and produced by Roger Corman that depicted an ironic version of the year 2000; through 1/13/01. • 476 Broadway (212-966-9520).

Chelsea

Audiello
"Neutopia," works that conjure Utopia by Ancalmo, Davis, Hoy, Schank, Vargas-Lugo; through 1/20/01. • 526 W. 26th St. (212-675-9082).

Feigen Contemporary
"Compression," works by Almog, Asymptote Architecture, Blair, Blake, Goldman, Grabner, Hendee; through 1/13/01. • 535 W. 20th St. (212-929-0500).

Folin/Riva
"New Plasma," works by Allen, Baker, Bell, Lyon, Mitchell; through 1/6/01. • 529 W. 20th St. (212-242-3434).

White Columns
"Wine, Women, and Wheels," photographs, paintings, and sculpture that look at life on the edge by Floyd, Gang, Kuharic, Overfelt, Stone, others; through 1/21/01. • 320 W. 13th St. (212-924-4212). Note: gallery will be closed 12/18-1/2/01.

Photography

Samuel Bourne
Views of landscapes and architecture in nineteenth-century India by the British photographer (1834–1912); through 12/30. • Sepia, 148 W. 24th St. (212-645-9444).

David Duncan Douglas
Photographs of Picasso taken by the photojournalist between 1956 and 1973, the year the artist died; through 1/6/01. • Mitchell-Innes & Nash, 1018 Madison Ave. (212-744-7400).

John Dugdale
Recent cyanotypes inspired by the poems of Walt Whitman; through 1/7/01. • Wessel + O'Connor, 242 W. 26th St. (212-242-8811).

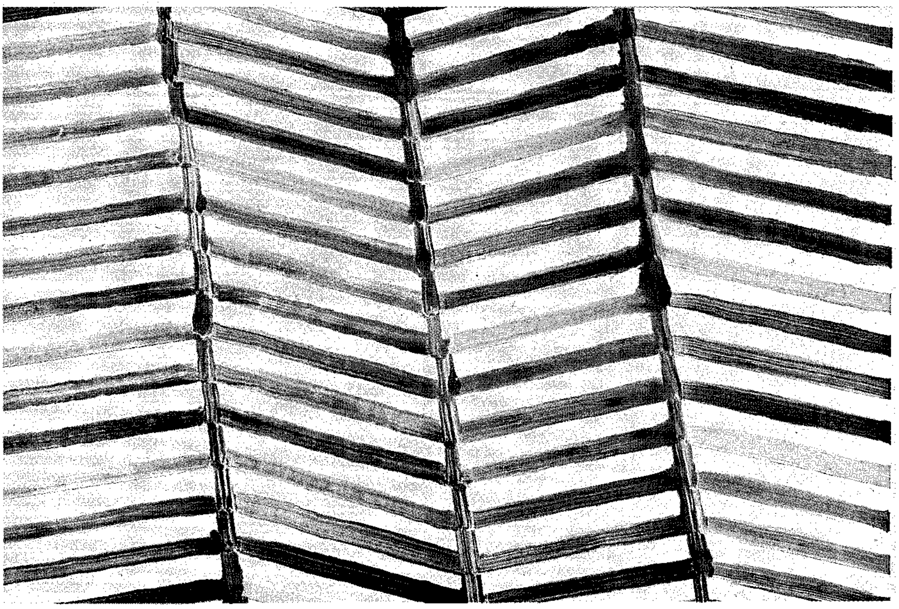
Dan Estabrook
Recent photographs made using nineteenth-century photographic processes; through 12/30. • Morthland, 225 Tenth Ave. (212-242-7767).

ICP
"Reflections in a Glass Eye: Works From the International Center of Photography Collection"; "Annie Leibovitz: Women"; "Collected Visions: An Installation by Lorie Novak"; through 12/31. • 1133 Sixth Ave. (212-860-1777), Mon.-Wed. 10-5, Thurs. and Fri. 10-8 (5-8 voluntary contribution), Sat. and Sun. 10-6 (closed 12/25); $8.50, $6 students and seniors.

ICP Uptown
"Eugène Atget: The Pioneer." Photographs of late-nineteenth- and early-twentieth-century Paris by the French photographer (1857–1927), drawn from several collections in France, accompanied by prints by Bill Brandt, Walker Evans, Bernd and Hilla Becher, Paul Strand, and other photographers influenced by Atget; through 1/21/01. • 1130 Fifth Ave. (212-860-1777), Tues.-Thurs. 10-5, Fri. 10-8 (voluntary contribution 5-8); $6, $4.

Lehman College
"Syncretism: Marta María Pérez Bravo, Albert Chong, and Mario Cravo Neto," photographs by three contemporary artists whose imagery relates to Santería and Condomblé; through 1/5/01. • Bedford Park Blvd. West (718-960-8731).

Patricia McDonough
Photographs that depict people in scenes so outwardly banal that they suggest a darker or hidden narrative; through 12/31. • Rice, 325 W. 11th St. (212-366-6660).



Photograph courtesy of Cohan Leslie and Browne.

Ira Cohen
A survey of photographs by the poet and filmmaker known for portraits of counterculture figures and images of skulls, masks, and mirrors that evoke the unconscious; through 12/23. • Broan, 423 W. 14th St. (212-633-6525).

Lynn Davis
Photographs of futuristic sites and monuments taken mainly in the United States, ranging from the Hoover Dam to Louis Kahn's Jonas Salk Institute; through 1/13/01. • Houk, 745 Fifth Ave. (212-750-7070).

Newseum
"Women Photographers at National Geographic," works by women that were commissioned for the magazine between 1914 and the present; through 1/27/01. • 580 Madison Ave. (212-317-6500).

Cindy Sherman
New color photographs that depict the artist as various women ravished by the entertainment industry and their own distorted notions of beauty; through 1/6/01. • Metro Pictures, 519 W. 24th St. (212-206-7100).

Julius Shulman
Photographs of houses designed by the modernist ar-

hitect Richard Neutra; through 1/6/01. • Richardson, 535 W. 22nd St. (212-343-1255).

Laurie Simmons
"Tourism," a 1984 series of color photographs depicting dolls as tourists; through 12/23. • Skarstedt, 1018 Madison Ave. (212-737-2060).

John Waters
Photographs of images from other director's movies shot directly from the TV screen; through 12/30. • American Fine Arts, 22 Wooster St. (212-941-0401).

Bruce Weber
New black-and-white photographs of children and adolescents; through 1/16/01. • Miller, 524 W. 26th St. (212-366-4774).

Garry Winogrand
The first exhibition of work by this photographer (1928–1984) since his 1988 MOMA exhibition, comprising New York street scenes shot in the sixties and seventies; through 1/6/01. • Pace/MacGill, 32 E. 57th St. (212-759-7999).

Museums

American Craft Museum
"Memories of Murano: American Glass Artists in Venice." Glass works made in Venice by Tina Marie Aufiero, James Carpenter, Dale Chihuly, Dan Dailey, William Prindle, Ginny Ruffner, Toots Zynsky, and other American glass artists who have been invited to work in the Venetian glass factory of Paolo Venini; through 1/7/01. • "Venetian Glass: 20th Century Italian Glass From the Olnick Spanu Collection." Works by Flavio Poli, Carlos Scarpa, Thomas Stearns, Paolo Venini, and other glass artists from the collection of Nancy Olnick and Giorgio Spanu; through 1/7/01. • 40 W. 53rd St. (212-956-3535), Tues., Wed., Fri., Sat., and Sun. 10-6, Thurs. 10-8 (pay what you wish 6-8); $5, $2.50 students and seniors.

American Museum of Natural History
Central Park West at 79th St. (212-769-5100); Sun.-Thurs. 10-5:45, Fri. and Sat. 10-8:45; $8 suggested contribution, $6 students and seniors, $4.50 children.

Asia Society at Midtown
"Power and Desire: South Asian Paintings From the San Diego Museum of Art, Edwin Binney 3rd Collection." Paintings created under the patronage of rulers of South Asian courts between the sixteenth and seventeenth centuries; through 1/7/01. • 502 Park Ave., at 59th St. (212-288-6400), Tues.-Sat. 10-6; Sun. noon-5. $4, $2 students and seniors (free Tues.-Fri. 12-2).

Bard Graduate Center for Studies in the Decorative Arts
"Women Designers in the U.S.A., 1900–2000: Diversity and Difference"; through 2/25/01. • 18 W. 86th St. (212-501-3000), Tues.-Sun. 11-5 (Thurs. to 8); $2, $1 students and seniors.

Bronx Museum of the Arts
"Leonardo Drew." One new sculpture composed of two sections—one of cotton and the other of wood and found objects—and related drawings; through 3/4/01 • "Carlos Garaicoa: The Ruins, The Utopia." Drawing, photographs, and mixed-media and video installations by a Havana-based artist; through 3/4/01. • "Context: Mexico's Taller de Gráfica Popular and Its Legacy." Prints from the museum's permanent collection made by various members of the workshop; through 3/4/01. • 1040 Grand Concourse, Bronx (718-681-6000), Wed. 3-9, Thurs. and Fri. 10-5, Sat. and Sun. 12-6; $3, $2 students and seniors, Wed. free.

Brooklyn Museum of Art
"Nardo di Cione." An exhibition celebrating the reunion of the museum's Nardo di Cione altarpiece, *Madonna and Child Enthroned With Saints*, and its "lost" uppermost panel; through 2/18/01. • "Robots, Astronauts, and Space Toys: The Robert Lesser Collection." Almost 300 robots and space toys displayed with their original packaging; through 1/28/01. • "Gold of the Nomads: Scythian Treasures From Ancient Ukraine." More than 170 articles of personal adornment, ceremony, and battle created by Scythian artists and Greek goldsmiths; through 1/21/01. • "Lee Krasner." The first full-scale retrospective of the American abstract painter since her death in 1984; through 1/7/01. • "Hip-Hop Nation: Roots, Rhymes, and Rage." An exhibition exploring the growth of hip-hop music through music, video, photography, clothing, and ephemera from its earliest stages through the present day; through 12/31. • 200 Eastern Pkwy, Brooklyn (718-638-5000); Wed.-Fri. 10-5, Sat. 11-6 (till 11 P.M. on the first Saturday of every month), Sun. 11-6; $4, $2 students and seniors.

Cooper-Hewitt, National Design Museum, Smithsonian Institution
"The Opulent Eye of Alexander Girard." A retrospective of works by the mid-century American designer and architect (1907–1993); through 3/18/01. • "Masterpieces From the Vitra Design Museum: Furnishing the Modern Era." Furniture selected for its importance in the evolution of industrial furniture design; through 2/4/01. • 2 E. 91st St. (212-849-8300), Wed.-Sat. 10-5, Sun. 12-5, Tues. 10-9 (5-9, free admission); $8, $3 students and seniors.

Dia Center for the Arts
"Panamarenko: *Orbit*." An exhibition pairing the Belgian artist's key work, *Aeromodeller*, an experimental flying machine built in 1969–71, with a work created this year; through 6/17/01. • "Bridget Riley: *Reconnaissance*." The British artist's seminal paintings from the sixties and seventies in which carefully calibrated geometric patterns seem to move rhythmically across a canvas; through 6/17/01. • "Jorge Pardo: *Project*." A transformation of the Dia Center's 6000-square-foot ground floor featuring colored ceramic tiles, mural paintings, glass dividers, stylish seating, increased natural light, and an expanded bookstore; through 6/17/01. • "Rodney Graham and Bruce Nauman: . . . *the nearest faraway place* . . ." New and earlier works by both artists that reflect their shared interests in the myth of the American West; through 6/17/01. • 548 W. 22nd St. (212-989-5566), Wed.-Sun. 12-6; $6, $3 students and seniors.

Drawing Center
"Untitled Passages by Henri Michaux." The first museum exhibition in more than twenty years of drawings by the Belgian artist and poet (1899–1984); through 12/20. • "Adrienne Gallinari: Wall Drawings"; through 12/20. • 35 Wooster St. (212-219-2166), Tues.-Fri. 10-6, Sat. 11-6; donation suggested.

Frick Collection
"Raeburn's *The Reverend Robert Walker Skating on Duddingston Loch*." Sir Henry Raeburn's celebrated skating minister on loan from the National Gallery of Scotland; through 1/21/01. • "Mantegna's *Descent Into Limbo*, From the Barbara Piasecka Johnson Collection." A smaller version of Mantegna's original masterpiece that was probably painted by the artist for Ferdinand Carlo, the last Duke of Mantua, around 1470–75; through 8/1/03. • "Six Paintings From the Former Collection of Mr. and Mrs. John Hay Whitney on Loan From the Greentree Foundation." Works by Corot, Degas, Manet, Picasso, Redon; through 7/29/01. • 1 E. 70th St. (212-288-0700); Tues.-Sat. 10-6, Sun. 1-6; $7, $5 students and seniors; children under 10 not admitted.

Grey Art Gallery
"Ben Shahn's New York: The Photography of Modern Times." Photographs of New York City in the thirties by the Social Realist painter; through 1/27/01. • 100 Washington Square East (212-998-6780); Tues., Thurs., Fri. 11-6, Wed. 11-8, Sat. 11-5; $2.50 suggested donation.

Solomon R. Guggenheim Museum
"Giorgio Armani." A look at the career of the fashion designer through thematic groupings of his designs from the past 25 years; through 1/17/01. • "Amazons of the Avant-Garde: Alexandra Exter, Natalia Goncharova, Liubov Popova, Olga Rozanova, Varvara Stepanova, and Nadezhda Udaltsova." Paintings and works on paper by six Russian avante-garde women artists, drawn from more than 30 public and private collections; through 1/7/01. • "Project for a New Guggenheim Museum in New York City." Architect Frank Gehry's preliminary plans and models for a new Guggenheim developed in connection with the museum's response to a Request for Proposals issued by the New York City Economic Development Corporation for the development of Piers 9, 13, and 14 on the East River in lower Manhattan; through 4/21/01. • 1071 Fifth Ave., at 88th St. (212-423-3500); Sun.-Wed. 9-6, Fri. and Sat. 9-8 (Fri. 6-8, pay what you wish), closed Thurs.; $12, $8 students and seniors.

Japan Society
"Yes Yoko Ono." The first American retrospective of works by the avant-garde artist, including objects, installations, language pieces, films, photographs, music, and performance art dating from 1960 to the present; through 1/14/01. • 333 E. 47th St. (212-832-1155), Tues.-Sun. 11-6; $5 suggested contribution.

Jewish Museum
"Charlotte Salomon: Life? Or Theatre?" The first New York exhibit of gouaches by this artist (1917–1943), who drew on her own experience, and that of her family, in Nazi Germany; 12/10–3/25/01. • "Morocco: Jews and Art in a Muslim Land." Decorative objects, artworks, costumes, and photographs documenting Jewish life in Morocco for the past 2,000 years; through 2/11/01. • 1109 Fifth Ave., at 92nd St. (212-423-3200); Sun., Mon., Wed., Thurs. 11-5:45, Tues. 11-8 (Tues. after 5 pay what you wish); $8, $5.50 students and seniors.

Metropolitan Museum of Art
"A Century of Design, Part III: 1950–1975." The third in a four-part series of exhibitions surveying twentieth-century design in all media; through 4/1/01. • "Annual Christmas Tree and Neapolitan Crèche"; through 1/7/01. • "The Still Lifes of Evaristo Baschenis: The Music of Silence." Paintings by the seventeenth-century Italian artist known for his poetic still lifes of musical instruments; through 3/4/01. • "Rain From the Moon: Silver in Ancient Peru." Approximately 130 silver objects from private and public collections in the United States; through 4/22/01. • "The Golden Deer of Eurasia: Scythian and Sarmatian Treasures From the Russian Steppes." Works of gold and silver recently excavated at Filippovka in southern Russia, along with related Scythian, Sarmatian, and Siberian objects from the State Hermitage Museum in St. Petersburg; through 2/4/01. • "Romanticism and the School of Nature: Nineteenth-Century Drawings and Paintings From the Karen B. Cohen Collection." Works by Constable, Couture, Daubigny, Delacroix, Rousseau, others; through 1/21/01. • "The Year One: Art of the Ancient World, East and West." Works of art from Western Europe, the Mediterranean, Africa, the Middle East, India, China, Southeast Asia, and the Americas from the museum's collections that were produced some 2,000 years ago in the period just before and after the Year One; through 1/14/01. • "Egyptian Art at Eton College: Selections from the Myers Museum." Ancient Egyptian decorative artworks that were acquired by Major William Joseph Myers (1858–1899), an alumnus of the college; through 1/21/01. • "Thomas Sully in the Metropolitan." Paintings and drawings by the Philadelphia portraitist (1783–1872) from the museum's collection, including self-portraits, depictions of prominent social figures, members of the artist's family, and other subjects; through 12/31. • "Queen Victoria and Thomas Sully." Oil portraits, wash drawings, and graphite sketches made between 1837 and 1838, when the artist was commissioned to paint the young queen; through 12/31. • "Art and the Empire City: New York, 1825–1861." Paintings, sculpture, architectural drawings, photographs, and decorative arts created in New York City, from the museum's own collections and from lenders in the United States and Europe; through 1/17/01. • "La Divine Comtesse: Photographs of the Countess de Castiglione." Photographs of the Countess de Castiglione, the mistress of Napoleon III and considered a great beauty of her day, that were taken by the photographer Pierre-Louis Pierson under her direction; through 12/31. • "The Embodied Image: Chinese Calligraphy from the John B. Elliott Collection." Hanging scrolls, handscrolls, album leaves, and letters from the Elliott Collection of The Art Museum, Princeton University, accompanied by a selection of calligraphic works from the Metropolitan's collection; through 1/7/01. • "American Modern: 1925–1940, Design for a New Age." More than 100 objects from the museum's collection and from the John C. Waddell Collection, including furniture, clocks, appliances, lamps, posters, and textiles; through 1/9/01. • "Painters in Paris: 1895–1950." Paintings by Bonnard, Braque, Chagall, Léger, Matisse, Picasso, and other artists who

worked in Paris; through 12/31. • 1000 Fifth Ave., at 82nd St. (212-879-5500); Tues.-Thurs. and Sun. 9:30-5:15, Fri. and Sat. 9:30-9; $10 contribution, $5 students and seniors. The Cloisters, Fort Tryon Park (212-923-3700); Tues.-Sun. 9:30-4:45 (closes at 5:15 between April and September); $10, $5 students and seniors.

Morgan Library
"Ruskin's Italy, Ruskin's England." An exhibition commemorating the centenary of the death of the English critic, artist, and social commentator (1819–1900) through letters, diaries, sketchbooks, photographs, and other materials from the library's holdings; through 1/7/01. • "Collecting for Centuries: Anniversary Gifts." An exhibition honoring the library's 75th anniversary as a public institution and the 50th anniversary of the Association of Fellows, including more than 100 works received by and promised to the library; through 1/7/01. • 29 E. 36th St. (212-685-0008), Tues.-Thurs. 10:30-5, Fri. 10:30-8, Sat. 10:30-6, Sun. 12-6; $8, $6 students and seniors.

El Museo del Barrio
"Latin American Artist-Photographers From the Lehigh University Art Galleries Collection." More than 100 photographs by 50 modern and contemporary Latin American and Latino artists drawn from the permanent collection of the Lehigh University Art Galleries, Lehigh University, Bethlehem, Pennsylvania; through 1/14/01. • 1230 Fifth Ave. (212-831-7272), Wed.-Sun. 11-5; $4, $2 students and seniors.

Museum for African Art
"In the Presence of Spirits: African Art From the National Museum of Ethnology, Lisbon." Artworks from Angola, Mozambique, and Guinea Bissau; through 12/31. • 593 Broadway (212-966-1313), Tues.-Fri. 10:30-5:30, Sat. and Sun.12-6; $5, $2.50 students, seniors, and children.

Museum of American Folk Art
"An Engagement With Folk Art, Cyril I. Nelson's Gifts to the Museum." Quilts, textiles, coverlets, painted and decorated furniture, paintings, and other works given to the museum by one of its trustees; through 1/7/01. • Two Lincoln Square (212-595-9533), Tues.-Sun. 11:30-7:30; free.

Museum of Modern Art
"MOMA 2000: Open Ends." An exhibition comprising approximately twelve separate exhibitions of the museum's acquisitions in all media since 1960, including paintings, sculpture, photography, video, design, and architectural drawings and models; through 1/20/01. • Collection Highlights." More than 45 masterworks from the museum's permanent collection of painting and sculpture; through 1/28/01. • 11 W. 53rd St. (212-708-9480); Sat.-Tues., Thurs. 10:30-5:45, Fri. 10:30-8:15 (4:30-8:15 pay what you wish), closed Wed.; $10, $6.50 students and seniors.

Museum of the City of New York
"Guys & Dolls: The Fabled Musical of Broadway." Scene designs, costumes, photographs, and ephemera drawn from the archives of composer Frank Loesser and playwright Abe Burrows that reveal how they turned the Damon Runyon story, "The Idyll of Miss Sarah Brown" into the 1950 hit musical; through 6/10/01. • "The City Shops: Photographs by Martha Cooper and Fred W. McDarrah." Images from the sixties to the present documenting shops in New York City neighborhoods; through 4/15/01. • "A Portrait of Paris: Eugène Atget at Work." Images of architecture in Paris at the turn of the last century, taken by the French photographer during the last two decades of his life; through 2/4/01. • "Life of the People: Realist Prints and Drawings From the Ben and Beatrice Rose Collection, 1912–1948." Works by Jacob Burck, Hugo Gellert, Louis Lozowick, John Sloan, and other Social Realists who were working in the first half of the twentieth century; through 1/14/01. • 1220 Fifth Ave., at 103rd St. (212-534-1672), Wed.-Sat. 10-5, Sun. 1-5; $5 suggested contribution, $4 students and seniors.

Museum of the Fashion Institute of Technology
"Perry Ellis." Fourteen of the designer's outfits that were donated to the museum by the Perry Ellis Morphos Collection; through 1/13/01. • "A Woman's Hand: Designing Textiles in America, 1945–1969." Printed, woven, and knitted textiles for interiors and apparel by more than 40 women designers; through 1/13/01. • "Bonnie Cashin, Practical Dreamer." An exhibition paying tribute to the American clothing designer through designs, childhood and professional sketches, photographs, film stills, clips, personal scrapbooks, and other ephemera through 1/6/01. • Seventh Ave. at 27th St. (212 217-7642), Tues.-Fri. 12-8, Sat. 10-5; free.

National Academy of Design
"Rave Reviews: American Art and Its Critics 1826–1925." An exhibition examining the Academy's role in shaping the formation of American ar criticism, with paintings by George Bellows Thomas Cole, Thomas Eakins, Childe Hassam Winslow Homer, John Singer Sargent, and others through 12/31. • 1083 Fifth Ave. (212-369-4880) Wed., Thurs.12-5, Fri. 10-6, Sat. and Sun. 10-5; $5.

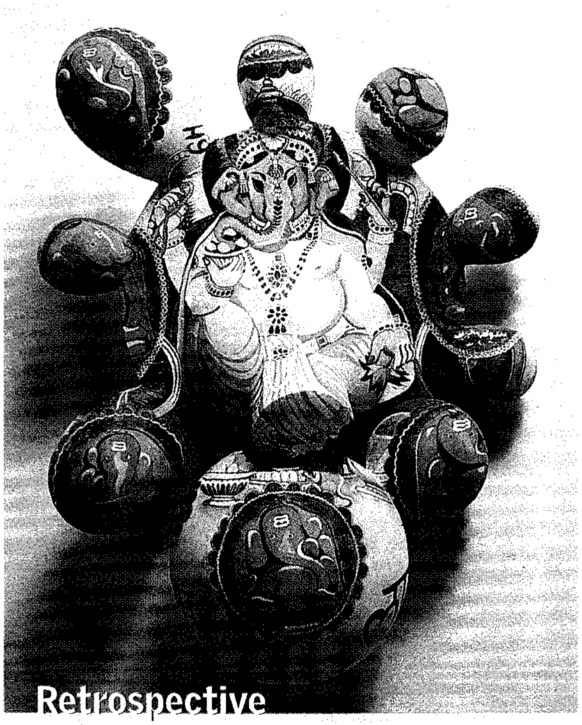
New Museum of Contemporary Art
"Pierre et Gilles." Hand-painted photographs from the past two decades by the French collaborative team; through 1/7/01. • "Adrian Piper: A Retrospective and MEDI(t)Ations." Objects, installations, performances, videos, and soundworks by the artist known for her identity-based works; through 1/21/01. • 583 Broadway (212-219-1222), Wed. and Sun. 12-6, Thurs.-Sat. 12-8 (free Thurs. 6-8); $6, $3 artists, students, and seniors.

New York Public Library
"Utopia: The Search for the Ideal Society in the Western World." A collaborative exhibition between the NYPL and the Bibliothèque Nationale de France featuring works from both institutions' collections on the theme of utopia; through 1/27/01. • "Drawings by Charles Addams." A rotating selection of drawings by the *New Yorker* cartoonist; through 6/30/01. • Fifth Ave. and 42nd St. (212-869-8089); Mon. 10-6, Tues. and Wed. 11-7:30, Thurs.-Sat. 10-6; free

New-York Historical Society
"Eye of the Storm: The Civil War Drawings of Robert Knox Sneden." Watercolors, maps, and drawings depicting Robert K. Sneden's experience as a soldier in a New York regiment of the Army of the Potomac, as a Union map-maker, and as a prisoner of war in some of the worst Confederate prisons; through 12/31. • "Pray for Me: American Wartime Messages, 1759–1968." Letters, prints, and photographs drawn from the society's collection; through 12/31. • "Elder Grace: The Nobility of Aging." Photographs of 80 African-American women and men by CHester Higgins, Jr.; through 3/4/01. • "Intimate Friends: Thomas Cole, Asher Durand, William Cullen Bryant." Paintings, manuscripts, and periodicals relating to Cole and Durand, founders of the Hudson River School, and their poet-editor friend; through 2/4/01. • "Inventing the Skyline: The Architecture of Cass Gilbert." Sketches, presentation drawings, letters, and other materials from the society's Cass Gilbert Collection, relating to such projects as the U.S. Customs House and the Woolworth Building; through 1/21/01. • 2 W. 77th St. (212-873-3400); Tues.-Sun. 11-5; $5, $3 seniors and children.

P.S.1 Contemporary Art Center
"Disasters of War: Works by Francisco de Goya, Henry Darger, and Jake and Dinos Chapman." Works that mediate horrific historical events; through 2/25/01. • "Georges Adéagbo: *Abraham—L'ami de Dieu.*" Installations by a West African artist that combine paintings, sculptures, books, handwritten texts, photographs, newspaper articles, and objects; through 3/29/01. • "Special Projects Program, Winter 2000." New projects by Geyer and Hayes, Pilson, and Rakowitz; through 1/30/01. • "John Wesley." The first U.S. retrospective of works by this painter known for his palette of pinks and baby blues, his use of painted "frames" within his pictures, and his daydreamlike combinations of emblems, historical and comic-book figures, animals, and sexy women; through 1/15/01 • "Santiago Sierra." A sculpture and performance work by a Mexico-based artist; through 1/15/01. • 22-25 Jackson Ave., at 46th Ave., Long Island City (718-784-2084), Wed.-Sun. 12-6; $5 suggested donation.

Queens Museum of Art
"Seductions and Games: Recent Video Installations by Maureen Connor." The first American survey of the artist's interactive-media production; through



Retrospective

Krishna Consciousness

If you only know **Jill Levine**'s wall sculptures from the past few years—made with carved Styrofoam wrapped with plaster-dipped gauze, on which she paints incredibly detailed images of Indian deities (above, *Correspondence*, 1994) and similarly complex patterns—here's a chance to check out their aesthetic genealogy. A 25-year survey of the artist's modestly scaled whimsical hybrids of painting and sculpture reveals her transformation from witty minimalist to dazzling miniaturist. At Art Resources Transfer, 210 Eleventh Avenue; through December 31.

Photograph courtesy of Art Resources Transfer.

[redacted]

/28/01. • "Tiffany Behind the Glass." An exhibi-ion focusing on the construction, manufacture, narketing, and conservation of lamp and window production; through 2/4/01. • New York City Build-ng, Flushing Meadows Corona Park, Queens (718-92-9700), Tues.-Fri. 10-5, Sat. and Sun. 12-5; $5, $2 50 students and seniors.

Studio Museum in Harlem
'Whitfield Lovell: Whispers From the Walls." A nixed-media installation inspired by the forced emoval of a thriving African-American commu-nity in Denton, Texas, in 1921; through 12/31. • 'Isaac Julien: Vagabondia." A video installation by British filmmaker that is his response to the Sir ohn Soane Museum in London, which houses n eccentric collection of antiquities amassed by Soane in the eighteenth century; through 1/7/01. • "Martin Puryear: The *Cane* Project." A series of woodblock prints by the sculptor that were inspired by Harlem Renaissance writer Jean Toomer's classic novel, *Cane*; through 1/7/01. • 144 W. 125th St. (212-864-4500), Wed. and Thurs. 12-6, Fri. 12-8, Sat. and Sun. 12-6; $5, $3 students and seniors.

Whitney Museum of American Art
"Sol LeWitt: Retrospective." A survey of the artist's wall drawings, structures, photographs, and works on paper from the past 40 years; 12/7–2/25/01. • "Edward Steichen." A retrospective of the photographer's work including nearly 200 vintage prints as well as rarely seen examples of his work as a painter, designer of textiles, and curator of exhibitions; through 2/4/01. • "Roni Horn: Still Water (The River Thames, for Example." A piece comprising fifteen photographic images, printed as lithographs, of the surface of the River Thames; through 1/14/01. • 945 Madison Ave., at 75th St. (212-570-3676); Tues., Wed., Thurs., Sat., Sun. 11-6, Fri 1-9 (pay what you wish every Fri. 6-9); $10, $8 students, seniors, and groups of fifteen or more.

Whitney Museum of American Art at Philip Morris
"Sowon Kwon: Two or Three Corridors." A site-specific installation of artworks chosen by the artist from the private hallways of Philip Morris Companies Inc.'s international headquarters; through 1/5/01.• "Pastoral Pop!" Site-specific commissioned works by Katrin Asbury, Rob de Mar, Rachel Feinstein, Peter Gould, Jason Middlebrook, Lisa Ruyter, and Alyson Shotz; through 12/15. • 120 Park Ave. (917-663-2550), Mon.-Fri. 11-6 (Thurs. till 7:30); free.

Auctions

Christie's
12/6 at 2 : "Ancient Jewelry and Seals." On view from 11/30. 12/7 at 10 and 2: "Antiquities." On view from 11/30. 12/8 at 10: "Important Twentieth-Century Decorative Arts." On view from 12/2. 12/8 at 2: "Tiffany: Innovation in American Design." On view from12/2. 12/11 at 2, 12/12 at 10: "Spink: Coins." On view from 12/9. • 20 Rockefeller Plaza (212-636-2000).

Christie's East
12/6 at 10 and 2: "Twentieth-Century Decorative Arts." On view from 12/2. • 219 E. 67th St. (212-606-0430).

Doyle
12/6 at 10: "Important Estate Jewelry." On view from 12/2. • 175 E. 87th St. (212-427-2730).

Sotheby's
12/6 and 12/7 at 10:15 and 2: "Important Jewels." On view from 12/1. 12/8 at 10:15 and 2: "Antiquities." On view from 12/2. 12/9 at 10:15 and 2: "Griffith Toys." On view from 12/2. • 1334 York Ave., at 72nd St. (212-606-7000).

Swann Galleries
12/7 at 10:30: "Art and Architecture Books." On view from 12/2. 12/12 at 10:30 and 2:30: "Photographic Literature and Photographs." On view from 12/8. • 104 E. 25th St. (212-254-4710).

SENIOR *Continued from page 45*

I'd say it parallels what's going on with his marriage, frankly."

CARTER DESCRIBED THE JUMP FROM THE *Observer*'s cramped East Side townhouse office to *Vanity Fair*'s spread on Madison Avenue as "going from Menudo to the Metropolitan Opera." The first year was a disaster. Advertising pages plunged. Right from the start, the rumor mill began spitting out squibs about Carter's numbered days. He started to gain weight. He lost sleep. Each morning, he checked the building directory at 350 Madison Avenue to make sure his name was still there. Then he'd wander into his office and flip on Frank Sinatra.

"I think he was terrified that he wasn't really equal to the task,' says Jesse Kornbluth, then a *Vanity Fair* writer, who left seven months after Carter's arrival. "So he hid behind his door like the Wizard of Oz, closeted himself in his office with some of his aides-de-camp, and ran the operation by remote control. Morale was through the floor."

Gossip was flying. The office was still filled with Tina Brown loyalists, and they burned the phone lines, telling Brown and all their media friends about Carter's latest missteps.

A formal animus quickly developed between the two editors: They were both gunning for the same writers and advertisers; both were trying to prove themselves in climates where fear and skepticism about their talents ran high. It could get petty. Even last year, when Brown started *Talk* magazine, Carter reprimanded his columnist Christopher Hitchens for attending a dinner she threw for Martin Amis. (Brown wouldn't return *New York*'s calls.)

Today, the tension between the two may finally be easing. "I blew my relationship with Tina," Carter admits. "What I should have done was just asked her advice more." At the very least, he may feel less competitive. "There was a great concern within Condé Nast when *Talk* started," says James Wolcott, *Vanity Fair's* culture columnist. "But by the second or third issue, it had all pretty much died away. She's lost her Jesse James status."

AFTER EIGHTEEN MONTHS at *Vanity Fair*, something happened to Carter. "One day," he says, "I realized, *Look, don't feel sorry for yourself. You can make this magazine anything you want.* Then a few staff members left, all in a one-week period. It was like opening the windows. Nothing against them. I gave them two years to fall in line about me, and to be a sport about me, and they couldn't do it."

Wolcott remembers how Carter tried to woo him back from *The New Yorker* (where he'd followed Tina Brown). "Graydon was telling me what a fun, attractive place *Vanity Fair* was to work," he recalls, "and he said, 'Because one day, I picked up a stick and drove all the snakes out!' "

Carter began to remake the magazine in his own image. Brown loyalists still say it remains her creation, that all the essential DNA—the nifty photos by Annie Leibovitz, the high-society crime stories by Dominick Dunne, the gauzy, adulatory cover stories about hot actors—came from her. But Carter has given the magazine a much richer visual design, and he has added a whole new kind of feature, the glamorous piece about the high life of bygone eras. And Carter has greatly expanded *Vanity Fair's* fetishistic coverage of Hollywood, an arena where's he's managed to out-Tina even Tina.

"We publish too much of that inside-showbiz-tycoon crap," says Hitchens. "I just don't believe that huddles form around the country, wondering how Barry and Mike and Captain Jeffrey"—that's Diller, Ovitz, and Katzenberg—"are getting on. I don't believe such huddles have formed, and I don't believe they ever will. By the way, I still can't tell those fuckers apart."

This new interest in the tinsel behind Hollywood tinsel coincided with a transformation in Carter's social life. In the past, his friends were fellow journalists; now his dance card began filling up with new best friends like screenwriter Mitch Glazer and producer Brian Grazer and mogul Barry Diller.

Not surprisingly, Diller gets extremely favorable coverage in *Vanity Fair*. In a story about Paramount in this year's Hollywood issue, *seven* out of eight "pull quotes"—lines from the story that hover in large letters next to the text—were about him, five of them very flattering. (Example: "Barry was king.")

As it turns out, one of Diller's companies, USA Films, is financing Carter's documentary on Robert Evans.

Now, *that's* logrolling in our time.

But Carter's writers are quick to salute his bravery. He allowed Marie Brenner to spend several months pursuing a story about tobacco whistleblower Jeffrey Wigand—later the basis for the movie *The Insider*—even though millions of Brown & Williamson advertising dollars were at stake.

(Continued on page 136)

cue

Restaurants

Edited by Robin Raisfel
& Rob Patronit

New and Noteworthy

Adä
As you might guess from the Murano-glass chandeliers and bas-relief nudes, this isn't your run-of-the-mill curry kitchen. Your dinner choices are limited to two streamlined prix fixe menus that run $55 and $65, and feature newfangled novelties like salmon quenelles with cashew rice and fresh coconut curry, garam masala quail with date-and-pistachio pillau, and wild-mushroom biryani with white-truffle oil. • 208 E. 58th St. (212-371-6060). (M–E)

Opening

Chile Scenes of Winter

Before partners Barbara Sibley and Margaritte Malfy opened **La Palapa**, they'd worked together sporadically in the restaurant business for a dozen years, most recently at the Telephone Bar & Grill—not exactly the best culinary preparation for a Mexico City–style taquería. But Sibley grew up south of the border, where her family knew Diana Kennedy, the cooking teacher and cookbook author who did for Mexican food what Julia Child was doing for French. Inspired by the fresh herbs she remembers from Kennedy's garden, Sibley serves soft tacos with bowls of salsas, pico de gallo, and cilantro and onion; flavors a trio of rices with tomato, saffron, and tomatillo; and prepares various moles from sesame seeds, pumpkin seeds, and guajillo chiles. Also on the progressively evolving menu: tequila-marinated skirt steak, cactus casserole, chiles rellenos in tomato broth, and, just when we thought we'd seen the year's last cob, corn slathered with queso fresco and chile piquín. Entrées $10.95 to $18.95. (77 St. Marks Place; 212-777-2537.)

Photograph by Carina Salvi.

★ Annisa
Deft designer tricks like a raised dining space in soothing shades of off-white, and secluded nooks give this room a dignified grandeur, and the food backs it up. Chef Anita Lo finds inspiration everywhere from Shanghai (soup dumplings crowned with seared foie gras) to Provence (chickpea-stuffed zucchini blossoms with tomato and saffron sauces). The name means "women" in Arabic, so pay special attention to the gender-specific wine list. • 13 Barrow St. (212-741-6699). (M–E)

★ AZ
If you think pan-Asian fusion is so last decade, make haste to the Flatiron triplex that used to be Flowers, remade with a glass elevator and retractable roof and now home to chef Patricia Yeo and her inspired culinary inventions. What works? A trio of sensational chutneys on Indian flatbread, and lapsang souchon-smoked quail with scallion pancakes, for starters. A street-level lounge caters to lighter appetites. • 21 W. 17th St. (212-691-8888). (E)

★ Baldoria
Frank Pellegrino Jr.'s father earned the nickname Frankie No after years of politely declining requests for reservations at Rao's, his ten-table East Harlem celebrity hangout. Junior offers better odds in the theater district: 136 seats, plus a raw bar upstairs. A fugitive from Felidia's posh kitchen adds some verve to the home-style Neapolitan seafood salad and roasted peppers Pellegrino borrowed from his dad uptown. • 249 W. 49th St. (212-582-0460). (E)

★ Blue Hill
Alex Urena's seasonal American menu draws on his cooking tour of France and Spain, which is where he picked up the haute habit of garnishing food with foam (to wit: a delicious asparagus soup with Parmesan froth). But despite a certain culinary trendiness, the atmosphere couldn't be more congenial or the service less pretentious. The room is pretty, too, comfortable and sophisticated, and the three-sided limestone bar accommodates diners and drinkers alike. • 75 Washington Pl. (212-539-1776). (M–E)

★ Brasserie
Nostalgists may have wished for a clone of the original Brasserie. This ain't it. But the redesign is stunning and the big-brother video screens make as much of your entrance as those bygone steps used to. The classic French food (think onion soup, duck cassoulet, mandatory beignets) is satisfying and served nearly continuously from breakfast through late night—a welcome anomaly in this otherwise early-to-bed precinct. • 100 E. 53rd St. (212-751-4840). (M–E)

★ Brasserie 8 1/2
At this souped-up designer bookend to the newly modish Brasserie, you get big brasserie dishes plus a pumpkin-carpeted-diva staircase entrance, and tw subterranean, airport lounge style bars. The simple menu choices tend to be better, like the frisée salad an the cornflake-crusted crab cakes. The evening scene i overcooked, but lunch at bar No. 2 (the blue gree one) is better. • 9 W. 57th St. (212-829-0812). (M–E)

★ Caffé La Grolla
The itty-bitty offshoot of Ristorante La Grolla performs three essential functions: It accommodates 2 extra bodies; it provides a more casual, late-night alternative to its popular parent; and it delivers. Th menu's an appealing mix of La Grolla classics its regulars can't live without (veal scallopine, scrumptious artichokes) and brand-new dishes like supernally mois roasted pork loin and Neapolitan-style pizzas. • 411 Amsterdam Ave., nr. 80th St. (212-579-9200). (I–M)

★ Chicama
Douglas Rodriguez is so disarmingly inventive tha he could serve his spectacular seviches, his drippingly seductive goat stew, and his daunting, did-Mom-ever-make-it-like-this? suckling pig from a lean-to in Union Square and there'd be no room left for the other vendors. Instead, he inhabits a rustic dream hut that takes you somewhere north of Brazil, east of Mardi Gras, and south of Heaven. • 35 E. 18th St. (212-505-2233). (M–E)

City Eatery
Who knows? With a spiffy renovation and new chef Scott Conant (formerly of Chianti and San Domenico) in the kitchen turning out lusty braised short ribs, zesty pastas, and olive-oil-poached tuna, the dining room formerly known as Astor Restaurant may become as popular a NoHo destination as the lively lounge downstairs. • 316 Bowery (212-253-8644). (I–M)

Cocina Cuzco
This colorful room decorated with Incan pottery is connected to the jungle-themed Lemongrass Grill next door; they're both part of a restaurant empire that includes the eight-branch Lemongrass Thai-food chain, plus assorted Japanese, Korean, and Malaysian kitchens. But there's no culinary confusion on this traditional Peruvian menu, which features seven kinds of seviche, succulent rotisserie chicken, and varying degrees of aji-pepper-spiced sauces. • 55 Ave. A (212-529-3469). (I) ($)

Daily Chow
Forget about Alice's restaurant—you can get any (Asian) thing you want right on the Bowery. Rather than stick to any particular country or cuisine, Brad Kelley's friendly followup to Kelley & Ping and Kin Khao aims to please everyone with a greatest-hits menu: edamame, summer rolls, pad Thai, bi bim bop, mushu vegetables, even a wok station for made-to-order stir-fries. • 2 E. 2nd St. (212-254-7887). (I–M)

Dim Sum gogo
What do you get when a French-American food writer (Colette Rossant) collaborates with a Hong Kong chef (Guy Lieu)? Dumpling dough flavored with beet juice, seasoned beef patties on steamed buns with taro fries, roast chicken smothered with fried garlic stems, and 24 kinds of dumplings. Plus four variations on the dough-wrapper theme, four different sauces, and microwave-safe takeout containers. • 5 E. Broadway (212-732-0797). (I–M)

★ The Dining Room
You know how you love cooking those intimate dinners at home for just you and your close friends? Oh, you don't. Well then don't you wish you were at one? This scrumptious example of turning lemons into

emon soufflé not only transforms an awkward layout into a series of cozy hideaways but it gets you all warm and snuggly with hearty American cuisine that surprisingly weighs less than the conversations around it. • 154 E. 79th St. (212-327-2500). (M–E)

District

At this new hotel restaurant, David Rockwell's design makes playful reference to the theater-district locale, and Sam DeMarco's menus make mouthwatering reference to the fun, original food he popularized downtown at First. For breakfast, there's the Scramble (smoked salmon, cream-cheese fondue, latkes, and dill-caper gremolata). For lunch, "double features" like potato pierogi with a brisket sandwich. Plus a $28 pre-theater dinner and a late-night "minibar." • 130 W. 46th St. (212-485-2999). (M)

Don Luca

Chef-owner Alex D'Alessi brings tapas, sangría, and, at least once a week, flamenco music to Brooklyn's burgeoning restaurant row. Small plates of traditional tapas like jamon serrano, papas bravas, albondigas and boquerones are meant for nibbling; heavy-duty noshers might prefer to order one of the four paella variations, priced and portioned for a two-person minimum. • 221 Smith St., nr. Butler St. (718-222-8723). (M) ($)

★ Esca

Somewhere in between overseeing Babbo and Lupa, taping his cooking show, and just basking in the glory of his own undeniable greatness, Mario Batali has found time to earn another gastronomic gold star. At Esca, the overachiever in the orange clogs, partner Joe Bastianich, and chef David Pasternack do for Southern Italian seafood what Le Bernardin has done for French: The poured concrete bar with a built-in conduit for ice and oysters is an inspired take on raw-shellfish service; crudo (think Italian sashimi) is incredibly fresh and of the highest quality; pastas like spaghetti with fresh chiles, mint, and a one-pound lobster are irresistible. And the whole fish for two, roasted in a sea-salt crust that's cracked tableside, is a riveting performance worthy of the theater-district locale. • 402 W. 43rd St. (212-564-7272). (M–E)

Fernicola

Mesa Grill alumna Barbara Bogart imbues Italian fare with her own modern accents at this former Williamsburg warehouse: Chili-seared squid tossed with prosciutto and frisee sauced with roasted-fig vinaigrette; cavatelli with oxtail ragu; chicken marinated in cranberry and pineapple juice. Bogart's is a palate founded in classical technique, yet she takes a refreshing approach to the dishes on her menu. • 119 Kent Ave., Brooklyn (718-388-9000). (M–E)

Fleur de Sel

Chef Cyril Renaud wanted his first restaurant to be a personal statement. So he hung his own watercolors, painted the menu covers, and named the place after the highly prized, hand-harvested sea salt that's native to Brittany, just like him. His $52 prix fixe menu is small and changes daily, so there's no telling when you might see that lobster-avocado salad or venison fillet with juniper berries and orange zest again. • 5 E. 20th St. (212-460-9100). (M–E)

Ground Rules

These listings are a selective guide to the city's restaurants, some *New York* advertisers among them. Stars (★) indicate our critics' recommendations, either for outstanding overall quality or in recognition of at least one exceptional feature, and are usually awarded after the restaurant has been formally reviewed. The price guide, admittedly imperfect, is as follows: (E) = expensive; (M) = moderate; (I) = inexpensive. Restaurants listed accept all major credit cards, except where noted; ($) = cash only; "AE only" indicates that American Express is the only accepted card.

★ 44 & X Hell's Kitchen

John Tesar's inspired new American cooking packs this handsome room nightly with Hell's Kitchen locals and clued-in theatergoers, happy to find such good food and friendly service this far west. After feeding Wall Street warriors downtown at Vine, Tesar's traded in some of his fancier flourishes for a renewed focus on down-home dishes like rich and gooey mac-and-cheese, crispy buttermilk fried chicken and chive waffles, and individual meat loaf swathed in tomato sauce. • 622 Tenth Ave., at 44th St. (212-977-1170). (M–E)

★ Gnocco Caffe

Co-owner Pierluigi Palazzo named this East Village café after the traditional Modenese snack of crispy, puffy fried dough, usually served with prosciutto di Parma. But just to complicate matters, the gently-priced menu also offers two versions of gnocchetti (an entirely different, equally delicious thing), plus well-dressed, unusually fresh salads and an unassuming pork tenderloin lavished with Parmigiano-Reggiano shavings and an aged-balsamic emulsion. • 337 E. 10th St. (212-677-1913). (I)

★ Grand Sichuan Int'l Midtown

Each successive branch of this Szechuan chainlet has become progressively glitzier, culminating in this location's chandeliers and wall to wall carpeting. What separates this one from the kung pao pack is menu oddities like the eight dishes inspired by a Chinese TV show and a super-spicy category called "Mao's home cooking." (The chairman liked his chili peppers—who knew?) • 745 Ninth Ave., nr. 50th St. (212-582-2288). (I)

Grappa Café

A culinary coup on a congested stretch of Court Street known primarily for fast food and red sauce, where chef Anthony Parascondola—a veteran of Picholine, Remi, and Maxim's—revs up juicy chicken breast with pan-seared gnocchi and lemon-rosemary jus; swaps lamb shank for veal in his osso buco; and packs risotto with wild mushrooms, smoked duck, and truffle oil, a tribute, perhaps, to Picholine's signature dish. • 112 Court St., Brooklyn (718-237-4024). (M)

★ Guastavino's

They could serve tuna casserole and you'd still be in awe of one of the most spectacular restorations of a neglected urban space. Don't worry. It's ok to drop your jaw at the first sight of the towering Alhambran arches. Everybody does. Though you may not be as impressed with what's put in front of you, Guastavino's is one of those massive undertakings that may take a long time to get things right. In the meantime, enjoy the scenery. • 409 E. 59th St. (212-980-2455). (M–E)

Le Zinc

Once you open a place like Chanterelle, where do you go from there? If you're Karen and David Waltuck, you head two blocks south and two blocks east to open a casual bistro—the perfect spot to unwind after a long night shaving truffles. With a few Asian exceptions, the menu reads like the homespun work of someone who's sown his wild *hautes*: assorted charcuterie, steak-frites, Provençal fish stew, "Grandma's Szeged goulash." A burger, even. And nothing over $19. • 139 Duane St. (212-513-0001). (I–M)

★ Los Dos Molinos

Not since Drew flashed Dave has Manhattan witnessed a hotter display than the one at Los Dos Molinos—the Union Square branch of the popular Arizona restaurant. The slow, satisfying burn begins with chips and fiery salsa and continues with familiar but superlative Mexican-American fare. Entrées like irresistibly hot "adovada" pork ribs come with rice and beans, a good homemade flour tortilla, and an apology in advance printed on the menu: "Sorry we do not provide a mild sauce, I do not know how to make 'mild,' " reads the chef's mission statement–indemnity clause. • 119 E. 18th St. (212-505-1574). (I–M)

★ Macelleria

Vegetarians beware: The name is Italian for "butcher shop," which the cozy back room still resembles, and the space used to be a meat locker. But there's much more to chef Jeffrey Edwards's menu than his dry-

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aged porterhouse for two. Whole peppercorns enliven Gorgonzola salad dressing. Zesty fennel sausages adorn a cannelini-bean stew. Delectable pastas are served with hearty ragus, perfect for fall. • 48 Gansevoort St. (212-741-2555). (M)

★ Mangiarini

There may be more Italian restaurants on the Upper East Side than there are cannoli on Mulberry Street, but few as bare-boned chic as this one. The designer of the Calvin Klein boutique went commensurately minimalist at this narrow 30-seater, where spaghetti with lemon and basil and sandwiches like prosciutto and melted goat cheese on semolina flatbread are as stylishly stripped down as the décor. • 1593 Second Ave., nr. 83rd St. (212-734-5500). (I)

★ Mardi Gras Pizza

A not-so-subtle Two Boots knockoff right down to the cornmeal crust, spicy tomato sauce, and crayfish toppings, but who cares? This festive little joint's pies are light; the crust is crisp—though it could be thinner—and toppings like andouille and tasso add a fiery Cajun kick. And they didn't even call it Famous Original Two Boots or Two Boots Too! • 3-7 Maiden Ln. (212-233-6066). (I)

★ Merge

Chef Sam DeMarco and his partners have a knack for creating neighborhood restaurants good enough to leave your neighborhood for. At Merge, in the former Indigo space, they've done it again. A cool, comfortable room, a friendly staff, a festive mood, signature "tiny tini" cocktails, and DeMarco's inspired multiculti neo-American cooking are an irresistable draw for locals as well as interlopers. Sunday evenings, "Gino's *Soprano* Style Dinner," a $25 prix fixe Italian-American feast, is an absolute steal. • 142 W. 10th St. (212-691-7757). (M) AE only.

★ Métrazur

Given the location and prime people-watching potential, we'd happily munch Cheez-its on Grand Central Terminal's spectacularly restored East Balcony. Thanks to Charlie Palmer and his seasonal American menu, we don't have to. Instead, there's white-bean flatbread, raw shellfish platters, and fire-roasted lobster, with views of both the open kitchen and the star-studded ceiling. • Grand Central Terminal (212-687-4600). (M–E)

Mirchi

A modern Indian restaurant that takes the street out of street food. The main attraction here is an open kitchen equipped with two *tawas*. The large saucer-shaped griddles that look like cast-iron gongs are used to prepare traditional Indian street food like tak-a-tak, a heavily spiced stir-fry of chopped vegetables and herbs, accessorized with chicken, lamb, or chicken liver, and served like tapas with little KFC-style dinner rolls. • 29 Seventh Ave. So. (212-414-0931). (I–M)

Neo

If you've ever wondered how sushi would taste enhanced by condiments other than wasabi and soy sauce, this is the place to find out. Chef Steve Wong, also known as Neo, has concocted over 60 sauces to compliment his sushi, from tofu to onion aioli. Plus inventive Japanese fusion dishes, tempura, and a raw bar. • 2298 Broadway, nr. 83rd St. (212-769-1003). (M–E)

Nick & Stef's Steakhouse

Los Angeles chef Joachim Splichal opened the first branch of this steakhouse in his hometown, knowing it might play even better in red-meat-loving Manhattan. There's twelve of everything, from salads and starters to potatoes and sauces. And where's the beef? Front and center, hung out to dry in a steel-and-glass aging chamber. • 9 Penn Plaza (212-563-4444). (M–E)

★ Orsay

The new version of *The Exorcist* isn't nearly as chilling as what Jean de Noyer must have gone through ridding the demons from this place. But from the ash of Mortimer's musty chicken hash, Orsay has risen, a brasserie swirling with seductive arches and good cheer, giving the Upper East Side the kind of French tickle it sorely needs. The former regulars never had it so good. Do you think they'd know the diff? • 1057 Lexington Ave., at 75th St. (212-517-6400). (M)

★ Peasant

Peasant is exactly right. From its stunningly backlit brick-walled kitchen that features only open-fire cooking to its incredibly appealing Tuscan menu, chef-owner Frank De Carlo has reason to bust his buttons every night, and you have almost too many reasons to undo a couple of yours. And thanks to some recent soundproofing, you no longer need to shout to get your share of impeccably al dente pastas, and meltingly tender osso buco in a risottolike nest of farro. • 194 Elizabeth St. (212-965-9511). (M)

★ Pipa

Doug Rodriguez has done Nuevo Latino at Patria and Chicama. Now he's tackling old-world Spanish (sort of). A field trip to Galicia yielded dozens of recipes for tapas, casseroles, soups, and flatbreads, all of which undergo subtle and delicious transformation in the chef's inventive hands. To wit: bocarones in escabeche with almond-crusted queso de cabra, crispy anchovies wrapped in sage leaves, and churros with warm chocolate dipping sauce for dessert. Much more radical is the conversion of the old Parlour Cafe into a seductive Iberian oasis with serrano ham hanging from beams and walls studded with enough shells to stock Sanibel Island. • 38 E. 19th St. (212-677-2233). (M)

★ Quartino

All that separates this rustic Italian paninoteca and wine bar from the South Street Seaport is a few shor blocks and one major mind-set. It's all about the good life, Italian-style, which of course involves wine, served by the mini-carafe; delectable cured meats and imported cheeses; strong espresso; and convivial conversation. But amazingly, no smoking. The owners may be Italian, but they're also (with one or two exceptions) doctors. • 21 Peck Slip (212-349-4433). (I)

★ Rhône

The owners of this former meatpacking-distric garage are erstwhile sommeliers with a thing for the Rhone Valley. If you've ever wondered about the difference between a Côte Rotie and a Côtes du Rhône-Villages, this is the place to find out, to the accompaniment of Gramercy Tavern alum Payson Dennis's sophisticated French country cooking. Splurge on lobster-truffle salad or sea bass served with oxtail ragout, or just mellow out at the enormous walnut bar or on a low-slung fifties-era Artifort chair in the lounge area. • 63 Gansevoort St. (212-367-8440). (M–E)

Rosa Mexicano at Lincoln Center

This hyper designed offshoot of Josefina Howard's upscale Mexican restaurant features a floating terazzo staircase ascending a dramatic 40-foot water wall. Not to be upstaged, the signature made-to-order guacamole has survived the commute, as have the pomegranate margaritas. And chef Sergio Remolina has made his own mark with assorted seviches and chile-spiced lamb shank steamed in parchment. • 61 Columbus Ave, at 62nd St. (212-977-7700). (M–E)

★ Rose Water

Chef-partner Neil O'Malley used to work at Oznot's Dish in Williamsburg, and it shows in his meze platter and lamb brik. But his tenure at Savoy, where he met partner John Tucker, is equally conspicuous. The menu's seasonal fixation guarantees a harvest of white-lightning corn and heirloom tomatoes in the summer. But the careful service, Brooklyn-mellow ambience, and sublime breaded pork chops are good year-round. • 787 Union St. (718-783-3800). (M)

★ A Salt & Battery

The folks from Tea & Sympathy have expanded their British empire with a fish-and-chips shop that literally reeks of authenticity. Aside from the main attraction, properly wrapped in British newspaper, there are mushy peas, pickled onions, Heinz baked beans, and the improbably edible deep-fried Mars Bars. Between orders, a relentlessly cheery staff spouts cockney slang

Opening

One More Room at the Inn

Naomi Blumenthal, owner of the elegant Inn at Irving Place, must be getting hungry. She's operated her genteel hostelry for the last five years without a restaurant, only a tea parlour (Lady Mendl's) and a subterranean cigar bar (Cibar). So she's taken over an adjacent storefront and opened **Irving on Irving**, a café and restaurant that aims to serve every neighborhood need, from morning coffee and sour-cherry scones to afternoon grilled panini and tossed-to-order salads to candlelit table service at dinner. (And, of, course, delivery.) She also hired the inn's architect, who added some color with a Moroccan tile floor and stained-glass panels that wrap around the façade. The chef, Stuart Alpert, late of Campagna, calls his food contemporary American brasserie, a designation broad enough to include Belgian-style mussels, potato pancakes with applesauce, sweet-and-sour kielbasa, and "Damascus pizzas" on shepherd's bread. (52 Irving Place, at 17th Street; 212-358-1300.)

Photograph by Carina Salvi.

vhile fry-chef Patsy Carroll—who used to cook in he British Merchant Navy and then, judging by iis hoop earrings and Errol Flynn beard, turned irate—cracks wise. • 112 Greenwich Ave. (212-691-713). (I–M)

Sandro's
Ias Roman chef Sandro Fioriti finally settled lown? Those of us whose taste buds remember his ignature crisp-fried baby artichokes, pan-fried alamari, and classic bucatini amatriciana from the riginal uptown Sandro's, all revived in this othervise nondescript Chelsea storefront, can only ope. But judging by his recent restlessness, our adice is to get while the getting's good. • 200 Ninth ve., nr. 22nd St. (212-633-8033). (M)

Sandwich Planet
Dwner Will Brown got his start in the sandwich rade a dozen blocks north with his thriving Island 3urgers and Shakes. At Planet, he reprises his boldy seasoned, lavishly garnished chicken churascos nd hamburgers but also expands his Island oeuvre o include the kind of two-fisted retro sandwiches—Reubens, cheesesteaks, clubs, and croquenonsieurs—that have been displaced recently by wraps and other raised-pinky deviations. • 534 Vinth Ave., nr. 39th St. (212-273-9768). (I) ($)

★ Shelly's New York
The latest restaurant Shelly Fireman has created in his own image inhabits the space that was originally an Art Deco–era Horn & Hardart Automat. Only the assimilative Fireman would offer towering shellfish platters alongside newfangled chicken chow mein, barbecued ribs, and a burger audaciously crowned with seared foie gras and make it work. • 104 W. 57th St. (212-245-2422). (M–E)

★ Strip House
The Glazier Group and chef David Walzog, the same team responsible for Tapika, Michael Jordan's, and our slightly lower life expectancy, take a Gallic approach to the New York steakhouse menu with starters like a five-ounce foie gras torchon and sides like goose-fat potatoes and truffled cream spinach. (Try ordering that at Gallagher's.) Meanwhile, designer David Rockwell has given the former Asti's space a saucy new look to go with its naughty new name. • 13 E. 12th St. (212-328-0000). (M–E)

Sushi Samba 7
Co-chefs Eiji Takase and Michael Cressotti bring their innovative Latino-Japanese seviches, samba rolls, and sashimi to a Sheridan Square offshoot big enough to handle the caipirinha-fueled overflow from their Gramercy flagship. There's a sunken cocktail lounge, an oyster bar, and a bold new Brazilian accent, especially in the churrasco a' Rio Grande: a feijoada-inspired fantasy of beef, pork, quail, sausage, rice, beans, greens, and farofa. • 87 Seventh Ave. So. (212-691-7885). (M)

★ Triomphe
Now that 44th Street west of Fifth is hotel row, the venerable Iroquois has emerged from its midlife stodge with a $13 million makeover and a pocket-size restaurant. Perhaps the prices could be sweeter, but there is refreshing pride in the serving crew, and much to savor on Steven Zobel's menu: tender braised rabbit, oysters simmered in Vermouth cream, sautéed chicken livers, and a commendably serious steak. • 49 W. 44th St. (212-453-4233). (M–E)

★ Vaux Bistro
At the more affordable, family-friendly reincarnation of what used to be Vaux, the menu reads rustic French, with daily specials like coq au vin, beef stew, and bouillabaisse (all $16), plus all the bistro classics we've come to expect: Frisée salad with meaty lardons and hot garlic croutons. Potato-and-leek soup. Terrine de canard. Mussels with addictive first-rate frites. And a chocolate-caramel bread pudding that will make you regret finishing them. • 278 Fifth Ave. nr. 1st St., Brooklyn (718-499-1433). (M)

★ Viareggio
At first glance, there's little to distinguish this dining room from countless others. But the kitchen's another story. Chef Donato Deserio's deft touch with pastas like creamless rigatoni alla vodka reinvigorates old standards, and entrées like a subtle Parmi-

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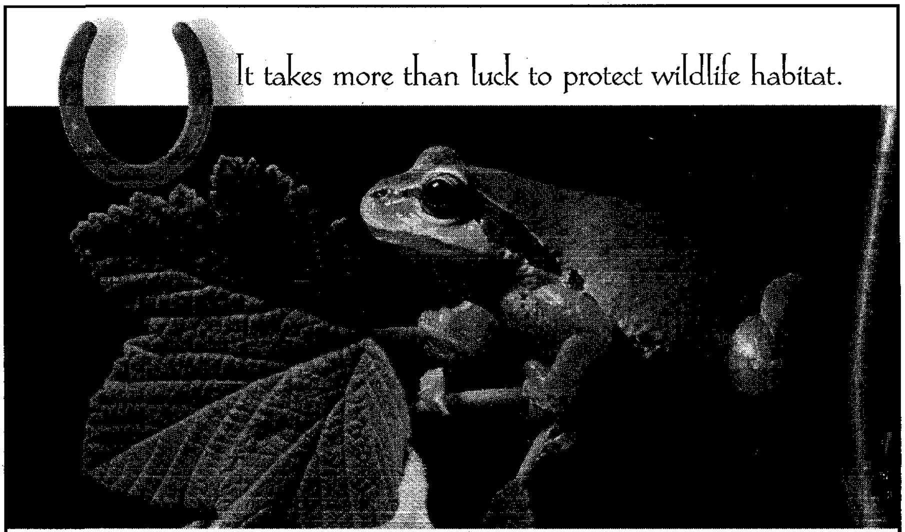

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On View

The omnipresence of TV cooking shows makes it easy to forget the impact of Julia Child's original, groundbreaking series, *The French Chef*. In case you missed its February 1963 premiere, in which a sprightly Julia whips up a boeuf bourguignonne in black-and-white, you can catch a condensed version of it next Monday, December 11, on **Julia Child's Kitchen Wisdom**, a culinary retrospective of her shows with loving tributes from the likes of Alice Waters, Martha Stewart, Jacques Pépin, and a pre-*bam!* Emeril Lagasse, who bashfully shows Julia how to make an authentic crawfish boil, ending up with both of them "sucking head and pinching tail." We also see Julia flipping crepes (sometimes right into the garbage), blowtorching a tomato, propping open the mouth of a suckling pig, and generally having as much fun in the kitchen as she'd like us to. Still working, cooking, and writing at 88, the self-proclaimed "meat freak" continues to espouse moderation in all things, no matter how politically incorrect. "If you're afraid of butter," she tells the audience, "just use cream." (December 11, 8:45 to 11 P.M., WLIW 21; rebroadcast, January 1, 12 to 2 P.M., WNET.)

Photograph by Paul Child.

giano-Reggiano-crusted chicken breast in white wine taste almost new. As does the *amuse-bouche* of spicy tomato salsa, served with crispy fried- cheese wafers. • 1347 Second Ave., at 71st St. (212-585-2900). (M)

★ Wallsé
Who knew veal goulash could be elegant? Kurt Gutenbrunner's version is an artful mound of tender meat you almost regret toppling. And though dishes like tafelspitz and wiener schnitzel seem like a culinary memoir, the guiding principle here is less goulash than Greenmarket. Local farmers supply Guttenbrunner with lemon thyme for his pike, heirloom tomatoes for his lamb salad, and the sweet strawberries that garnish his elderflower sorbet. Don't miss the quark dumplings. • 344 W. 11th St. (212-352-2300). (M–E)

Manhattan

Lower New York

★ *Alfanoose*
This spotless but otherwise nondescript falafel joint flanked by $10 discount emporiums, makes the best—and neatest—falafel sandwich in town. Co-owner Mouhamad Shami meticulously rolls his expertly seasoned falafel and fresh condiments in an unusually thin and pliant pita, like a burrito, so that all the harmonious components merge in every bite. It's also a great source for Middle Eastern appetizers, flatbreads as well as suberb lamb or vegetarian kibbeh. • 150 Fulton St. (212-349-3622). (I)

★ Aquagrill
Ever since we tasted chef-owner Jeremy Marshall's inspired falafel-crusted salmon, the notion of a naked pink fillet has been tough to swallow. But despite the high level of cooking, an offbeat and well-priced wine list, and unexpected grace notes like a welcoming *amuse-bouche* and complementary petits fours, it's still a rollicking neighborhood spot, where you can park yourself at the lively bar and watch the dexterous oyster shucker in action. • 210 Spring St. (212-274-0505). (M–E)

★ Balthazar
Keith McNally has countless pacesetting restaurants to his credit, but this is his masterpiece, an evocation of a Paris brasserie that outglows anything within Brie-tossing distance of the Seine. Yet for all its visual impact, Balthazar boasts equally compelling fare: tender braised lamb shoulder gets served over garganelli pasta, shepherd's pie is made with duck, grilled tuna floats over tomato-and-saffron coulis. And its oyster bar, short ribs, bread, and service make you not give a damn whether you ever see the Eiffel Tower. • 80 Spring St. (212-965-1414). (M)

★ Blue Ribbon
We could do without the maddening wait and a crowd a little too pleased with its permit for raucousness. But go anyway for a snappy dining staff that handles the cacophony without joining in, and tremendously vibrant raw seafood at a fair price. And above all, a menu that has no roots or rhythm other than its chef's passions. • 97 Sullivan St. (212-274-0404). (M)

★ Bo Ky
There are 30 soups at Bo-Ky. The best way to order them is by number. Don't read closely to see what's in them. And don't ask. You don't want to know. Whether the meat is pork chop or beef belly or chicken leg, just savor the smells wafting up from those bowls of Chinese, Cambodian and Vietnamese home cooking. It is tremendous soup, in size, flavor, and content. And the prices are pocket change. • 80 Bayard St. (212-406-2292). (I) ($)

★ Bouley Bakery
Love him or hate him, there's no denying that the famously obstreperous David Bouley—bouncing between this kitchen and Danube—gets the job done. And his loyal clientele gratefully lap it up in the ethereal form of degustation menus revolving around superlative seasonal ingredients like skate steamed with fresh chamomile, say, or organic baby lamb with eggplant moussaka. • 120 W. Broadway (212-964-2525). (M–E)

★ *Canteen*
It's not that the food is bad; just that it can't compete with the furniture (the orange-wool-upholstered chairs in particular). Executive chef Matthew Kenne has veered off his Mediterranean path to make people-pleasing comfort food like macaroni and chees rendered here with Wisconsin Asiago. An abbreviate menu is available late at night, when those fabulou chairs are most in demand. • 142 Mercer St. (212-43 7676). (M)

★ Chanterelle
The Waltucks, Karen and David, have specific ide about how to make an evening unforgettable. Th walls are without art. You will hear no music. Chai are huge; plates are, too. The goal is to get you to concentrate solely on who you are with and what you ar about to be presented—the stunning juxtapositions c David's quail and star anise, lamb with cumin crust crabs in ginger and strawberry millefeuille with elderflower sorbet. • 2 Harrison St. (212-966-6960). (E)

★ City Hall
Chef-owner Henry Meer may b imagineering Old New York, wit back-lit photos of bygone street life but he *can't* help *refining it, too*. Th triple-tier "Chrysler" shellfish highris is global gluttony via the jet stream Chesapeake she-crab soup is cream perfection. But go for the marvelou double steak on the bone, a behemot served stunningly rare. • 131 Duane St (212-227-7777). (M–E)

★ Danube
David Bouley's outrageous, highly lacquered, velvet-swathed, Klimt-deckle little dining room is beautiful, fun, funny, and romantic. And, via his chef d cuisine, Mario Lohninger, his bone-marrow dumplings, the Tyrolean win soup, the braised beef cheeks, and eve the Wiener schnitzel manages to be Austro-Hungarian but not too. • 30 Hudson St. (212-791-3771). (E)

Divine Bar
The jewel-toned Financial District branch of the popular Turtle Bay bar and lounge serves the same extensive selection of wine, and a similar menu of appetizer-size plates. Selections include a barbecued-buffal sandwich, shrimp satay with hoisin sauce, and a wild-mushroom quesadilla. • 55 Liberty St., second floor (212 791-WINE). (I–M)

Ecco
Old-world charm, an excellent seasonal antipasto, an classicly prepared pastas, veal chops, lobster fra diavolo and osso buco. Very cozy narrow booths line the eas wall, and tile floors take you back to the Gilded Age Live piano music on Friday and Saturday night. • 12 Chambers St. (212-227-7074). (M)

The Greatest Bar on Earth
This, the most casual component of the Windows o the World complex, has become a popular meetin spot for downtown office workers and, of course tourists. The view, obviously, can't be beat, and th snacky menu includes bites like fried calamari, barbecued ribs, and sushi. • 1 World Trade Center, 107th floo (212-524-7000). (M)

Hudson River Club
From this Frank Lloyd Wright–ish dining room in the World Financial Center, you can see the Statue of Liberty and Ellis Island. But your attention may very well be diverted by the eye-catching American food—seafood sausage with white beans, potato-and-truffle ravioli, seared yellowfin tuna with caramelized foie gras—right in front of you. • 4 World Financial Cente (212-786-1500). (M–E)

★ The Mercer Kitchen
Within Christian Liagre's conversion of a subterranean catacomb into a sultry, intimately shadowy quartet o fluid yet diverse sectors, executive chef Jean-Georges Vongerichten reveals how a few ingredients can create flavors that are lucid and compelling. Olive and radicchio join stewed rabbit, mint and coriander ring sea bass carpaccio, tomato soup is sparked by chili pepper and crabmeat. You may be sorry you never sprang for *that loft on Spring. • 99 Prince St. (212-966-5454). (E)*

Morton's of Chicago
The second New York location of the national steak-

ouse chain. Portions are huge and the quality is constent. And in case you hadn't noticed, beef is back. gain. • 90 West St. (212-732-5665). (E)

Next Door Nobu
et in a stunningly clever David Rockwell–designed oom as homespun as it is elegant, Nobu Matsuhisa's mpler version of his South American-flecked Asian ooking matches its décor by making Nobu's genius ven more accessible. The only thing we'd change is he no-reservations policy. Come early, come late, ome on Monday. Come Saturday, if you're nuts. • 105 ludson St. (212-334-4445). (M-E)

8 Kenmare
modern American bistro in the old Patrissy's space hat features an eclectic international menu. The chef's pecialties include barbecued duck in a ginger-scallion ancake; a shrimp-and-mussel chowder with sweet otatoes, coconut, and lime; and five-onion risotto. • 8 Kenmare St. (212-226-2888). (M-E)

Nobu
here is not another experience like it in town. Nobu Aatsuhisa is a chef of such wondrous originality that othing on his menu is merely as it reads. Each dish einvents your definition of what it should taste like. eensy oysters make your eyes pop. Bonito soothes he throat like sable. Seaweed sparkles. The fake trees ren't necessary. Two bites and you're in Eden. • 105 Hudson St. (212-219-0500). (M-E)

Omen
Step off this quiet SoHo side street, and you're suddenly transported to Kyoto—a feeling that's reinforced by the traditional menu and decorative calligraphy and ceramics. • 113 Thompson St. (212-925-8923). (M-E) AE only.

★ Pearl Oyster Bar
Milos may have a fish display as big as this joint's entire counter, but nothing can match the preparatory skills of the women who work the kitchen. This ain't no Carnival Cruise. Keep your elbows in and your chin down, all the better to acknowledge a clam chowder revved up with smoky bacon, mussels in mustard cream, and a nutty grilled pompano in herbs. • 18 Cornelia St. (212-691-8211). (M)

★ Quilty's
There's something prim and ladylike about the understated room, a muted canvas for chef Katy Sparks's exotic, flavor-saturated cooking: Tamarind-barbecued squab on sweet corn curry. Panko-fried rabbit paillard with jicama-mango slaw. Macaroni with "many cheeses" in an herbed-chili crust. And a scene-stealing twice-baked potato worth ordering the steak for. • 177 Prince St. (212-254-1260). (M-E)

★ 71 Clinton Fresh Food
Is there much call for Scottish salmon wrapped in avocado at the intersection of Clinton and Rivington Streets? Well, yes, judging by the hungry crowd cooling its heels at the bar. Jean Georges alum Wylie Dufresne cooks seemingly complicated, easy-to-eat food like beer-braised short ribs geometrically sculpted into a perfect square; and parsley-root purée with a little parsley-root raft of lump crabmeat. (To eat, capsize and stir.) The chef's dad, a warm and punny presence on the floor, compiled the winning wine list. • 71 Clinton St. (212-614-6960). (M)

★ Wild Blue
It sounds like a bar right outside the NASA compound, but in fact, it's an intimate, upretentious room that doesn't try to compete with the famous view. Chef Michael Lomonaco's menu is solid, superlative American, with a touch of the steak house in side dishes like creamed spinach and butternut-squash hash. Don't wait for a special occasion to take the 107-flight elevator ride. • 1 World Trade Center, 107th floor (212-524-7107). (E)

Windows on the World
Yes, tourists love it. But Michael Lomanaco's sophisticated American food, including stout-braised Black Angus short ribs and lobster potpie with truffle cream manages to steal some attention away from the main attraction, that spectacular view of Manhattan Island. Be sure to take advantage of the restaurant's 60,000-bottle wine cellar. • 1 World Trade Center, 107th floor (212-524-7000). (E)

Below 14th Street, East

★ Five Points
Every neighborhood needs a place with a good bar, a serious kitchen, and zero pretensions. NoHo has one in this Med-American restaurant, where a split log running down the center of the dining room conveys a babbling brook. Zen though that may sound, chef Marc Meyer's hearty cooking is more boldly passionate than coolly contemplative. Duck-and-foie gras sausage and wood-oven roasted Magret duck show enough spikiness to make you look down and go "hmmmm" before you go back to the conversation. • 31 Great Jones St. (212-253-5700). (M)

★ Gotham Bar & Grill
Alfred Portale created a restaurant where anyone, dressed any way, is invited with affability to partake of his talent for making American cuisine exciting and as easy to fathom as a burger and fries. Even when faced with soft-shell crabs or squab, say, topped with potato purée and fava beans for the first time, Gotham customers attack their plates with a fearlessness suited to Great Adventure. Actually, this is a great adventure. • 12 E. 12th St. (212-620-4020). (E)

Osso Buco
Popular Italian restaurant on a much-traveled Village corridor serving family-style portions of the eponymous house specialty, Caesar salad, fried calamari, and T-bone steak. • 88 University Pl. (212-645-4525). Also, 1662 Third Ave., at 93rd St. (426-5422). (M)

★ 2nd Avenue Deli
A recent facelift struck fear in the hearts of those who believe that a true pastrami sandwich must be authenticated by grimy formica and generations' worth of atmospheric shabbiness. But so far, so good. This East Village landmark continues to draw dedicated fressers with its great fries, chicken in the pot, the near-lethal hush puppy (a frank in a potato knish), and the hard-boiled service. • 156 Second Ave. (212-677-0606). (I-M)

Below 14th Street, West

★ Babbo
Ever try goat cheese tortellini dusted in dried orange and wild fennel pollen? Or spicy lamb sausage romanced by mint love letters and a paste of sweet peas? Get ready to crave them. Ingredients you didn't expect or never heard of become unforgettable. Mario Batali's original yet airy Italian cooking will stun, fool, bewitch and ultimately obsess you. Just get it together to make another reservation before you leave. • 110 Waverly Pl. (212-777-0303). (E)

★ Blue Ribbon Bakery
Don't be hoodwinked by what looks like one more brick-walled Village joint with first-come-first-serve seating and a brunch menu. Instead, focus on the intriguing all-over-the-place menu's superb steak tartare, perfectly smoked sable, a butcher's plate to shame most Italian antipasti, a BLT that really is a meal. And can you pass up anywhere that can still make a root-beer float? • 33 Downing St. (212-337-0404). (M)

★ Da Silvano
Few of the fervent regulars here—including the city's media, fashion, and art-world elite—seem to recall an Italian restaurant whose menu wasn't sopping in red sauce before Da Silvano. The roasted standing duck is crackling, the lamb tender and moist, the artichoke salad as brash as the air around Montecatini. And not an egg-plant-parmigiana hero in sight. • 260 Sixth Ave. (212-982-2343). (M-E)

★ Fressen
The three rooms are as spacious and sleek as an Audi TT. And considering the trendificant meat packing setting and the priorities of nightly revelers, the house could have gotten away with a post-Cosmo menu of meager-morseled pizzas or duck burritos. Instead, they've opted for a selection of semi-organic dishes like escabeche of sardines or a mullet pot-au-feu. And rather than being somewhere hip, you actually feel hip, thanks to the refreshingly congenial staff. • 421 W. 13th St. (212-645-7775). (M-E)

★ 'ino
Named for panino, this cozy nook excels at crafting perfect Italian snacks to nibble with wine: crustless tramezzini, pressed panini, and bruschetta, all on great bread and enlivened by zesty condiments. Supplement your sandwich with a bowl of olives and a plate of cheese, and keep the motif going with a Nutella panino for dessert. Best of all, it's open for business from early morning until after midnight. • 21 Bedford St. (212-989-5769). (I) ($)

Jekyll & Hyde
This boisterous Village restaurant bills itself as a "haunted explorers' club," offering interactive entertainment and—so that famished explorers may keep up their strength—a menu of American fare including

Opening

The Boys of Summer

Two and a half years ago, David Loewenberg and Kirk Basnight opened red/bar brasserie in Southampton, and this week, joined by partner Lou Ramirez, they trail their clientele to its off-season turf—the Upper East Side. At the Manhattan **red/ bar**, chef Erik Nodeland mines the same French-inspired American vein he does on the South Fork, with dishes like lobster tian with a curry vinaigrette, herb-roasted cod with comte raviolini in a mushroom-port reduction, and pan-roasted poussin with black-olive mashed potatoes. Entrées, $18 to $31. (339 East 75th Street; 212-472-7577.)

Photograph by Liz Steger.

“voodoo-spiced” Cajun steak. • 91 Seventh Ave. So. (212-989-7701). (I-M)

★ Lupa

We love this down-home Roman trattoria and not just for Mario Batali’s celebration of odd animal parts and Italian delicatessen, or for partner Joe Bastianich’s bid to bring depth and finesse to a casual Village joint’s wine service. We like the mood, the food, and the gentle prices, but so do legions of tuned-in New Yorkers. It’s almost as tough a sanctum to crack as its pricier sibling, Babbo. • 170 Thompson St. (212-982-5089). (M)

★ Meigas

The décor is a little goofy and the location, on Hudson Street, in the Siberia of West SoHo, is a bust. But chef Luis Bollos’s kitchen produces the best Spanish cuisine (Galician, actually) in town. In his hands, hefty dishes like braised oxtail croquettes and roast suckling pig appear light, almost candied. His gazpacho—a light confection, loaded with Maine lobster—makes the usual approximations of this dish look like crankcase oil. Trendy Iberian jellies and foams are mostly relegated to dessert, of which a wondrous chocolate layer ganache is best. • 350 Hudson St. (212-627-5800). (M-E)

Ask Gael

What’s that early-morning bustle at the Plaza?

That’s chef David Burke and his crew whisking eggs and baking low-fat muffins in a bid to lure Gotham politicos; real-estate royalty; and money bigs, their peers, and their wannabes to **ONEc.p.s.** for their breakfast powwows. The kitchen is poised to deliver the basics from 7 to 10 A.M.—including a $25 healthy alternative with fruit salad and yogurt, plus à la carte offerings like warm oatmeal brûlée, scrambled eggs with lobster and caviar, and chive-hollandaise-blanketed poached eggs on smoked salmon on potato cakes. (Soon the same breakfast will be available again on the late-night menu, from 11 P.M. to 2 A.M.) Will the power-breakfast axis shift? Definite pluses are the tall windows wide open to catch the first light over Central Park, and an address not far from the bedrooms of the high and mighty. But the secret weapon here is the Rolodex of maître d’ Marie Hallas-Imparato (pictured, left), veteran juggler of raging egos in her years seating the hypersensitive at the Regency Hotel’s mythic breakfast hothouse. To sweeten the deal, Burke and his partner, feeding mogul Alan Stillman, will give $1 for each breakfast to Citymeals-on-Wheels through Valentine’s Day. (1 Central Park South, in the Plaza Hotel; 212-583-1111.)

Osteria Fiorentina

Live piano and violin music lend this casual Italian restaurant that old-time Village ambience. The menu offers standards like risotti, open ravioli, zuppa di clams, and veal chops. • 281 Bleecker St. (212-633-2941). (M)

★ Pastis

Keith McNally’s Pastis looks more like a grander Lucky Strike than a repro of the visually faultless Balthazar, but not only does the slight downshifting make perfect sense; considering the tallow-rivulet-ribboned neighborhood, it also renders the new place instantly less imposing. Service is breezier, the crowd more genially noisy, and the only thing disappointing is that you don’t live closer. • 9 Ninth Ave. (212-929-4844). (M)

14th–42nd Streets, East Side

Bambou

A hint of the tropics on 14th Street: ambitiously nouvelle renderings of Caribbean cuisine, like crab cakes with avocado and molasses or eggplant soup with coconut and curry amid a relaxing, palm-fronded bar and dining room. • 243 E. 14th St. (212-358-0012). (M)

★ Campagna

The far-too-cautious interior is woefully inappropriate preparation for the whoops of joy that routinely erupt when patrons sample Mark Strausman’s gleefully game sense of Italian cuisine. The lobster broth in his cacciucco is a blast. And his grandma’s lasagna makes you sorry you never met the old girl. • 24 E. 21st St. (212-460-0900). (E)

★ City Bakery

No one comes close to Maury Rubin at satisfying our grown-up snacking impulse. Heavenly tarts, perfectly textured cookies and brownies, lusciously tart lemonades, ultra-thick and creamy hot chocolate—even homemade marshmallows—beckon irresistibly from the counter. Pre-dessert, there are inspired sandwiches like roasted pear and ricotta salata and the only salad bar we obsess over. • 22 E. 17th St. (212-366-1414). (I-M)

Commodore Grill at the Grand Hyatt Hotel

Commuters and business travelers can enter this formal hotel restaurant directly from Grand Central Terminal, for a quick drink in the cigar bar or a full meal from the French-influenced American menu. • 42nd St. and Lexington Ave. (212-850-5999). (M-E)

★ Gramercy Tavern

Tavern has become Danny Meyer’s most appealing restaurant, with a no reservations discount bar room to make one churlish for not living or working nearby. Chef Tom Colicchio pairs foods folks crave with elements they usually don’t. Roast sirloin of beef comes with braised beef cheeks. Crabmeat fondue contains sea urchin. Not only does each gamble pay off, but so tickled are diners by their nascent daring that on their next visit, damned if they don’t deman sweetbreads with Jerusalem artichokes and roaste cod with brussels sprouts. • 42 E. 20th St. (212-47 0777). (M-E)

★ Gyroland

Is it a slice joint, a Greek coffee shop, a neon sig store, or all of the above? While this brightly lit restaurant may suffer from a mild identity crisis, torn between serving strictly Turkish fare and appeasing th neighborhood clientele of hospital workers and polic cadets with pizza and cheese-steak sandwiches, it’s al so an undersung source for fresh and delicious mez doner kebab, kofte, lahmacun, and pide. The cop don’t know what they’re missing. • 351 Second Ave., n 20th St. (212-254-3200). (I)

Heartland Brewery

A rollicking brewpub with a lively outdoor café. Accompany your choice of microbrew with crayfish shrimp gumbo, a smoked-pork-loin Reuben, or stea au poivre. The beer-weary can sample from the city largest selection of tequilas and single-malt scotches. 35 Union Square W. (212-645-3400). (I)

Meli Melo

This cheerful neighborhood spot offers a very reasonable fixed-price dinner—$31.50 for four courses. Th seafood-heavy French menu has Asian and Mediterranean touches in dishes like seared tuna with bab bok choy and rack of lamb with couscous. • 110 Madison Ave., nr. 29th St. (212-686-5551). (M)

Metro Fish

Hearty fish dinners with all the fixin’s in a nautical setting. Live lobsters, crabs, and other fresh seafood platters are simple, satisfying, and reminiscent of the sor of shore dinners served in seaside town along the Northeast coast. • 8 E. 36th St (212-683-6444). (M)

Metronome

This lofty Flatiron space is well suited t private functions, but even the lone diner will find the Deco design welcomin and the food—riffs on a Mediterranea theme like “pinchos” of vegetables wit goat cheese, and za’atar-crusted rack o lamb—satisfying. Live jazz performe Wednesday through Saturday. • 91 Broadway, at 21st St. (212-505-7400). (M)

Mi

A talented team of cooks with impressive-sounding résumés (Merce Kitchen, Hatsuhana) collaborate on menu including sushi and sashimi, pa Thai, Malaysian spare ribs, and Korea bibimbob at this four-flavor pan-Asia restaurant. • 66 Madison Ave., nr. 27th St (212-252-8888). (M-E)

★ Oyster Bar

Unperturbed by the arriviste competition in the foo court next door, the jewel of the pre-renovation Terminal continues to serve superlative pan roasts an clam chowders, and an overwhelming assortment o East and West Coast oysters. The sprawling subterranean space has the hustle-bustle feel of a cafeteria which its snaking counters resemble, but don’t be fooled—you pay for the privilege of eating under tha vaulted tile ceiling. • Grand Central Terminal, 42nd St and Vanderbilt Ave. (212-490-6650). (M-E)

Rossini’s

This elegant split-level restaurant offers Northern Italian cuisine and live music nightly. Chef Gilberto specializes in seafood, and accomodates private parties. • 108 E. 38th St. (212-683-0135). (E)

★ Tabla

It’s diminishing to categorize Floyd Cardoz’s clean Goan-spiced Maine crab cake or his exquisite pairing of seared foie gras with a black-pepper-and-pea compote as nouvelle Delhi; he’s gone and forged a deliriously satisfying union of this country’s produce with the strong, heady spices and bewitchingly pungent condiments of his homeland. A less expensive menu at the Bread Bar downstairs aspires less to break new ground than to rekindle old taste memories—specifically Cardoz’s, including his mom’s recipe for beef assad, otherwise known as “Indian pot roast.” • 11 Madison Ave. (212-889-0667). (M-E)

Photograph by Bruce Katz.

★ Union Pacific
Maybe if this were a less self-effacing restaurant, less content with its serenity and more intent on trumpeting its singularly inventive chef, Rocco DiSpirito, more people would know how successfully it rivals its real rivals. But that would miss the point. One has to admire the confidence to serve tuna with yuzu and fresh wasabi cool as a breezeway in Aruba, the brashness of sautéing skate in lime-pickled Swiss chard, and the chic to place a peck of pickled peppers round a rich and rousing pheasant without bellowing out "Ba la boom!!" nightly on the TV Food Network. • 111 E. 22nd St. (212-995-8500). (E)

★ Union Square Cafe
Nowhere else are uncommon combinations such as rhubarb-blood-orange chutney and wasabi mashed potatoes so seamlessly incorporated into dishes (so as to never frighten the buttoned-down natives). Surprisingly, vegetarians will eat better here than at any of their hallowed haunts. The bar is a great place to lunch solo. And the devil's food truffle with chocolate sauce can make you act the fool. • 21 E. 16th St. (212-243-4020). (M–E)

14th–42nd Streets, West Side

Applebee's Neighborhood Grill & Bar
This national chain invades Manhattan's freshly scrubbed and reinvented 42nd Street with an eager-to-please, affordable menu heavy on burgers, steak, and fajitas. • 234 W. 42nd St. (212-391-7414). (I–M)

Chelsea Bistro & Bar
This friendly bistro became a neighborhood hangout virtually the day it opened. Try the delicious hanger steak and lamb shank, and experiment among the 200-odd wines on the well-chosen list. • 358 W. 23rd St. (212-727-2026). (M) AE, MC, V.

Hush
Part bar, part nightclub, part restaurant. If you find that last part the most interesting, you'll appreciate the New American menu, served in shareable portions. • 17 W. 19th St. (212-989-4874). (I–M)

★ Mesa Grill
It's a clumsy room. But just keep your head down and don't stop eating—Bobby Flay's mastery of the spicier things in life keeps getting more polished and exciting. Ribs, tomato-tortilla soup, shrimp-and-corn tamale, blue-corn-crusted snapper, and pan-roasted rabbit—eat here, and you'll ramble on too—are just sensational. Flay's gonna rope you in, and leave you hog-tied and smiling. • 102 Fifth Ave. (212-807-7400). (E)

Ohm
An all-in-one entertainment center offering dinner, dancing, and the ever-popular lounging on velvet furniture. Plus an eclectic menu including sesame chicken tenders, Black Angus steak, and grilled salmon with lemon-caper beurre blanc. • 16 W. 22nd St. (212-229-2000). (M–E)

★ The Red Cat
Not every artist is starving, and the ones with bank accounts and hearty appetites would do well to make this their home away from home among the West Chelsea galleries. Hanging lanterns, barn siding, and artwork contribute to the funky décor, and the bar is the roomy, welcoming sort that solo diners find appealing. It's hard to find a clunker on the Med-American menu. The quick saute of zucchini with toasted almonds is something your mother would never have imagined—a vegetable that could spoil your appetite. • 227 Tenth Ave., nr. 23rd St. (212-242-1122). (M)

Simply Pasta
Perfectly situated for pretheater, this moderately priced Northern Italian restaurant offers antipasti, salads, pizzas, and pastas—over two dozen of them. • 120 W. 41st St. (212-391-0805). (I)

World Yacht Dining Cruises
Take an out-of-town visitor to see the sights—all of them—and sup on a selection from the "Best of New York" menu: featuring dishes based on recipes from the Sea Grill's Ed Brown and Aquavit's Marcus Samuelsson among others. Jacket required. • Pier 81, W. 41st St. and the Hudson River (212-630-8100). (E)

43rd–56th Streets, East Side

Avra
Just as they are uptown at sister restaurant Trata, Fulton Street-fresh whole fish are priced here by the pound and described on the menu the way some restaurants' wine lists like to talk about their wines. *Barbounia*, for example, is a "Mediterranean delicacy that tends to be bony but flavorful." Elsewhere on the menu, spinach pie goes Gallic as spanakopita napoleon and grape leaves get an unexpected stuffing of raw salmon, tuna, and cucumber. • 141 E. 48th St. (212-759-8550). (M–E)

★ Della Femina
It might be easier to score a table here than at the infamous ad man's East Hampton address, but don't read too much into that: chef Kevin Penner's souped-up seasonal American menu tastes just as good in the 212 area code. There's a little country and a little city in his cold corn soup with black truffle coulis, and Dover sole "fish sticks" with a caviar remoulade. And you can almost smell Georgica beach in the lobster roll. • 131 E. 54th St. (212-752-0111). (E)

Divine Bar
This East Side establishment is all things to all people: a cigar bar, a wine bar, a tapas lounge, and a casual, couch-filled living room where local office workers can often be found unwinding. • 244 E. 51st St. (212-319-9463). (I–M)

★ Fresco
A family restaurant thriving on Arthur Avenue in the Bronx one can understand. But in midtown? Yet, the Scotto clan strolls around the bustling dining room, cajoling, nudging, hugging, ordering on top of your ordering, as if you'd shown up at their house for leftovers the day after Thanksgiving. For them, Fresco is one big welcome mat. Doesn't matter that the pizza is to die for, the lasagna superb; and if you like liver, you may never want to leave. • 34 E. 52nd St. (212-935-3434). (M–E)

Giambelli 50th Ristorante
Upscale Italian fare served in a warm and cozy atmosphere. The chef imports esoteric varieties of pasta from Italy to prepare his specialties; the fish and meat dishes are as carefully considered. • 46 E. 50th St. (212-688-2760). (M)

Hatsuhana
One of Manhattan's pioneering sushi sources, and still an enduring option for a reliable midtown business lunch. All the raw-fish bases are covered. Plus there's house specialties, like cucumber-wrapped broiled eel and ostrich carpaccio. • 17 E. 48th St. (212-355-3345). (M–E)

L'Actuel
Mosaic tiles, sand-blasted mirrors, beechwood accents, and mohair and suede upholstery lift this French restaurant located at the Kimberly out of hotel-restaurant anonymity. Equally enticing are Michelin-starred chef Jean-Yves Schillinger's grazing menu: foie gras with black cherries, marinated shrimp skewers, excellent tartes flambées, plus a full raw bar. • 145 E. 50th St. (212-583-0001). (M–E)

★ Le Cirque 2000
It took him almost a year to get the Byzantine elements of his gastronomic big top to snap into place, but Sirio Maccioni's Le Cirque 2000 is finally a startling production of urbane dexterity. But with chef Sotha Khunn and pastry chef Jacques Torres soon to take their simultaneous leaves, we'll have to wait and see whether ringmaster Maccioni can continue to dazzle us with this high-wire act. We're betting he can. • 455 Madison Ave. (212-303-7788). (E)

★ Le Périgord
A recent renovation did nothing to disguise the comforting, cosseting old-world feel of this Sutton Place landmark, where tuxedo'd captains oversee tableside service and remind you to order your Grand Marnier soufflé at the same time as your dinner. So it's surprising amidst all this tradition to find such modern food—fresh herbs, seasonal produce, and a flair for global flavors in dishes like herbal arctic char terrine with coconut emulsion and ginger oil. • 405 E. 52nd St. (212-755-6244). (E)

The Leopard
This townhouse restaurant named for the famous Italian novel is known for its bargain four-course prix fixe, including unlimited house wine. The enclosed garden and the French-Continental menu—roast duckling, stuffed quail, filet mignon—attract a loyal following. • 253 E. 50th St. (212-759-3735). (M–E)

★ Lespinasse
Old-fashioned, luxurious hotel dining is not everyone's idea of fun these days—even with the possibility of a noontime flirtation and posh hotel rooms so handy. But chef Christian Delouvrier's cooking is anything but a bore. His butternut squash soup is revved up with chunks of duck breast and crusty foie gras, lamb rack and loin is touched with Chartreuse and coffee, and baby pig with cassoulet is carefully sauced to keep it from getting too rustically porky. With inventive cooking like this, even the recently redone room—so French and namby-pamby when it ought to be robber-baron American—seems pleasantly mellowed. • 2 E. 55th St., in the St. Regis Hotel (212-339-6719). (E)

★ Michael Jordan's The Steak House N.Y.C.
If you're looking for him, he ain't there. But if you've come for great beef, that's another story. A better slab of New York strip sirloin would be hard to find, no matter which train you board downstairs and no matter how far you travel. And you're surrounded by the most spectacular restoration this city has seen in years. It's almost as exciting as sitting courtside. • 23 Vanderbilt Ave., Grand Central Terminal (212-655-2300). (E)

Monkey Bar
A swanky renovation by David Rockwell and chef Andrew Chase's inspired New American menu have infused this midtown landmark with a new spirit. Plus there's nightly piano music and a special cocktail-hour canapé menu, to be enjoyed in the adjacent monkey-mural bar. • 60 E. 54th St. (212-838-2600). (E)

Morton's of Chicago
This midwestern import has taken Manhattan by storm, winning converts with its tender double porterhouse and men's club charm. Hard to believe it's a chain. • 551 Fifth Ave., at 45th St. (212-972-3315). (E)

Nino's Positano
An upscale Italian restaurant specializing in food from the southern regions, Positano in particular. Pastas range from the simple (fusilli with tomato-basil sauce) to the more complex (Cognac-infused seafood risotto), and main courses traverse similar territory. • 890 Second Ave., nr. 47th St. (212-355-5540). (M)

★ Oceana
You might call Rick Moonen a conservationist. We call him a tease. He'll serve up dynamite renditions of swordfish and Chilean sea bass, then whisk them off the menu the moment the species nears extinction. But luckily, it's not so much about the raw materials as it is about his unique seasonings and flavor compositions: lobster ravioli in a tomato-basil broth, for instance, with real acid oomph. Or "everything" crusted tuna steak, inspired by the bagel. • 55 E. 54th St. (212-759-5941). (E)

Oscar's
A contemporary American brasserie named for the Waldorf-Astoria's longtime maître d', Oscar Tschirky, creator of the Waldorf salad and veal Oscar. The menu leans toward updated classics like yellowfin-tuna tartare and smoked Hudson Valley foie gras with truffled red-wine marmalade. • Lexington Ave. at 50th St. (212-872-4920). (M)

★ Peacock Alley
In this cushioned cocoon of a dining room off the lobby of the Waldorf Astoria, chef Laurent Gras—a disciple of Alain Ducasse—offers diners a chance to mix and match bite-size "courses" chosen from categories like Ocean and River, Field and Forest, and Farm. Or put yourself entirely in his hands with the seven-course "tête à tête" menu, each streamlined dish composed of just two ingredients achieving, in Gras's words, a "single clean note." • 301 Park Ave., in the Waldorf-Astoria (212-872-4895). (E)

★ Sushisay
An emergency room is more inviting; everyone's greeted with the same clinical courtesy. Sushi presentation is handsome and precise, but hardly breathtaking. The taste, however, is something else. Sushisay has the cleanest, most seductive sliced raw fish in town.

Go with someone who will help you ignore the setting. Or just close your eyes. Don't worry. Your other senses will be doing overtime. • 38 E. 51st St. (212-755-1780). (M–E)

43rd–56th Streets, West Side

Adrienne
Maybe you're not an out-of-towner on a spending spree, but you can pretend to be at this posh hotel restaurant overlooking a particularly swank stretch of Fifth Avenue. Chef Oliver Dudler's modern French menu changes seasonally, and incorporates to-be-expected luxury ingredients like lobster (in a trio of soups), foie gras (with red-onion compote), and poached Dover sole. The $50 prix fixe dinner is a (relative) steal. • 700 Fifth Ave., at 55th St., in the Peninsula (212-903-3918). (M–E)

B. Smith's
Barbara Smith, who launched her culinary empire around the corner, is now ensconced on Restaurant Row, where she feeds a theatergoing clientele her own version of global cuisine, from Thai-spiced wings and Saigon shrimp rolls to the evocatively named "so slow roast dry rub buttah ribs." Live jazz Friday and Saturday night. • 320 W. 46th St. (212-315-1100). (M)

★ Beacon
The gimmick here is cooking everything over an open fire: wood-roasted trout, spit-roasted duck with grilled scallions, roast suckling pig with grilled apples and bitter chocolate rub, even oysters. The house-baked breads are exceptional. And in an age of designer martinis and so-so cosmos, the classic cocktail list is precision science. • 25 W. 56th St. (212-332-0500). (E)

Bello
Locals flock here for generous portions of well-priced Northern Italian served in a casually elegant atmosphere. Free parking with dinner after 5 P.M. • 863 Ninth Ave., at 56th St. (212-246-6773). (M)

Ben Benson's Steak House
This rollicking steakhouse has long fed hordes of hungry, beef-eating businessmen and the people who love them. The festive air gets pretty thick by the bar, where cigars prevail, but the dining room is devoted entirely to the consumption of steakhouse standards. • 123 W. 52nd St. (212-581-8888). (E)

Bombay Palace
This newly refurbished, elegant Indian restaurant has been serving its refined versions of tandoori lobster, lamb kandhari, and chicken kashmiri to a midtown office crowd for years. Try the excellent Indian breads. • 30 W. 52nd St. (212-541-7777). (M)

★ Estiatorio Milos
Eating in this lofty Greek seafood restaurant isn't exactly fishing for supper, but it's the closest you'll come in midtown Manhattan. Beautiful whole fish from around the world are arranged over ice in the back of the austere, dramatically lit room, where preoccupied waiters invite customers to claim their entrée before it's reeled in to the kitchen to be simply grilled with lemon, olive oil, and herbs. Which leads to a minor quibble: The menu lists prices by the pound—$25 for the Florida pompano, $32 for the Mediterranean loup de mer—so unless you've worked at a carnival guessing weights, the bill is always something of a surprise. • 125 West 55th Street (212-245-7400). (E)

Halcyon
An elegant setting and carefully presented food. A creative American menu with global accents includes lemon-lime salmon steak, rack of lamb with pumpkin spaetzle, and lobster three ways. A $45 pretheater dinner prix fixe is a good deal. • 151 W. 54th St., in the Rihga Royal Hotel. (212-468-8722). (E)

★ Island Burgers and Shakes
This Hell's Kitchen storefront with a Southern California-vibe specializes in burgers and chicken sandwiches, or churascos, in countless combinations and served on great bread and with superior condiments. A blackened churasco is almost painfully spicy and needs only minor embellishment (some blue cheese, or avocado and Monterey jack) to gain admission into our sandwich hall of fame. Great malteds douse the flames. • 766 Ninth Ave., nr. 51st St. (212-307-7394). (I) ($)

Johnnie's
This old-world Italian restaurant has been a midtown fixture for over three and a half decades. The menu runs the gamut from basic pastas to chicken, veal, and seafood dishes; the $14.95 dinner special is a particularly good deal. • 135 W. 45th St. (212-869-5565). (I–M)

★ JUdson Grill
It's a room so vast and vaulted you expect them to be announcing Trailways departures. But chef Bill Telepan's cooking, propelled by a rousing level of confidence in bold flavors and pairings, matches the bravura of the room. With blithe deftness, he makes the familiar seem fresh. Crab cakes get dashed with lemon verbena, chickpea soup tickles insidiously, and loin of pork with apple compote will leave you happy. • 152 W. 52nd St. (212-582-5252). (E)

Langan's
American cuisine in a theater-district shrine to the stars of stage and screen. Food ranges from Black Angus steaks and herb-crusted rack of lamb to crab cakes and marinated duck breast. Theatergoers will want to know about the $23.50 prix fixe dinner, and music lovers about the live jazz and blues on Saturday night and the Sunday jazz brunch. • 150 W. 47th St. (212-869-5482). (M)

★ Le Bernardin
Criticizing Le Bernardin is like analyzing rainbows. Just try to describe the snapper in coconut milk or the black bass with truffles and celery root. No matter what you say, you sound like a fool. Submit to the sorcery of chef Eric Ripert, the bewitchery of owner and co-creator Maguy Le Coze, and experience the thrilling sensation of having everything that surrounds you perfect. • 155 W. 51st St. (212-489-1515). (E)

Les Pyrénées
French Provençal cuisine. Cassoulet from Toulouse is recommended, as well as filet mignon and frogs' legs. A rustic atmosphere. A lot of theatergoers. • 251 W. 51st St. (212-246-0044). (M)

Martini's
Convenient for pre- and post-theater dining, with a buzzing sidewalk café and rustic homemade pastas, charcoal-grilled seafood, and, of course, multiple variations of the house drink. • 810 Seventh Ave., at 53rd St. (212-767-1717). (M)

Pig and Whistle
A business clientele and a coming-and-going-to-the-theater crowd can find Irish specialties—both solid and liquid—here. • 165 W. 47th St. (212-302-0112). (M)

★ Redeye Grill
This place jumps late at night with live jazz, a cacophony of paintings by artists those latter-day Duveens Saatchi and Giuliani have yet to discover, and a fine smoked-fish platter, plus the town's quintessential cobb salad. • 888 Seventh Ave., at 56th St. (212-541-9000). (M–E)

Sitar Indian Cuisine
This casual restaurant attracts office workers and tourists, who come for house specialties like ginger chicken, lamb shaslik, onion bhajia, and the always-popular chicken tikka masala. • 58 W. 56th St. (212-581-1155). (I–M)

St. Andrews
In what might be New York's only full-fledged Scottish restaurant, the bartenders wear kilts, the scotch is single-malt, and the décor revolves around pictures of famous golf courses. The hearty steak-and-seafood menu features rack of lamb and brook trout stuffed with crabmeat and Irish oatmeal in a scotch-whiskey sauce. • 120 W. 44th St. (212-840-8413). (I–M)

Utsav Festive India
The bar of this regional Indian restaurant is located at street level while the contemporary dining room is built into a bridge spanning two midtown skyscrapers. The lunch buffet costs only $11.95, and à la carte entrées include ginger rack of lamb, tandoori filet mignon, and Bengali fish paturi. • 1185 Sixth Ave., nr. 46th St. (212-575-2525). (M)

Wu Kong
Shanghai soup dumplings continue to emigrate out of Chinatown—and Flushing—and into neighborhoods formerly deprived of the intense pork-and-crab-infused mouthfuls. In addition, there's Grand Marnie jumbo shrimp, smoked vegetable duck, plus a fu sushi menu. • 30 W. 46th St. (212-997-4757). (I–M)

Zanzibar
The crowd at this loungy Hell's Kitchen restaurant as eclectic as the menu. African, Arabic, Asian, an Mediterranean touches appear in dishes like tun and ginger ravioli; mussel soup with garlic, chick peas, and cilantro; and a root vegetable and peanu stew served over rice. • 645 Ninth Ave, nr. 45th St. (21 957-9197). (M)

57th–60th Streets

Armani Café
This stylish midtown haven for weary shoppers on th sixth floor and rooftop terrace of the Emporio Arma boutique offers fresh salads, al dente pastas, sandwiche and entrée specials like chicken breast with lentils. • 60 Madison Ave., nr. 57th St. (212-715-0500). (M)

★ Atlas
Each dish has a litany of preparations, and every singl impressive yet complicated one of them gets explained to the diner. Chef Paul Liebrandt's food—marinated eels with watermelon, tagliatelle wit cepes, and tuna with mini green-apple strudels—exhibits remarkable invention, though some dishes coul use more restraint. All the house is missing is the confidence to let its guests sit back and observe Atlas's enjoyable qualities for themselves. • 40 Central Park So (212-759-9191). (M–E)

★ Bouterin
It wasn't enough for chef-owner Antoine Bouterin t re-create the Provençal food of his childhood. He furnished his dining room with country antiques, potte herbs, and assorted tchotchkes as if it were a farmhouse in the shadow of the Queensboro Bridge. An his menu pays loving tribute to pre-fusion French comfort food with its "old fashioned onion soup," vegetable soup au pistou "my Grandmother's way," and "old fashioned roast chicken and potatoes." • 42 E. 59th Street (212-758-0323). (M–E)

★ Brooklyn Diner U.S.A.
If this is how owner Shelly Fireman chooses t memorialize the Brooklyn of his youth (which happens to have been spent in the Bronx), we won't complain. It's comfort-food heaven: big portions of exuberantly non-diet Americana like pigs in a blanket an a ham-flecked linguine baked in a too-rich-to-finis sauce that modestly bills itself as macaroni and cheese. • 212 W. 57th St. (212-581-8900). (M)

Jennifer's Restaurant
This casual Italian restaurant, a welcome refuge fo tourists and local businesspeople, serves well-prepare classic Italian-American dishes, including shrim stuffed with crabmeat, and linguini with whole lobste in a garlicky tomato sauce. • 117 W. 58th St. (212-397-4256). (M)

★ March
If you're not in the mood, March can seem awfully precious. Your meal a succession of intricately thought-out small courses (either four or seven): shards o grilled duck in a tart shower of lime and mango, for instance. Service that almost gets a tissue to you before you've sneezed. But should there come a time when you want to be surrounded by people who have every right to their effusive confidence, Wayne Nish and Joseph Scalice offer one of New York's most deliciously covert seductions. • 405 E. 58th St. (212-754-6272). (E)

Nirvana
The only Indian restaurant with a superb fifteenth-floor-view of Central Park and a varied menu of Bangladeshi and Pakistani specialties. Sample from a selection of curries, kormas, kababs, and vegetarian dishes. • 30 Central Park So. (212-486-5700). (M)

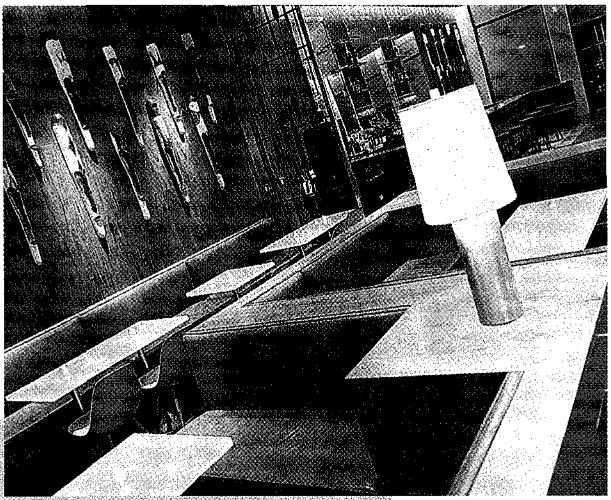
★ The Russian Tea Room
If he hasn't been lionized as a landmark himself, Warner LeRoy certainly deserves a Landmarks Preservation Commission crown for polishing up the fanciful red and green frippery of the Russian Tea Room with so little trauma. Whether you love or hate the trout swimming inside the acrylic bear, you can't fault dishes like borscht and Georgian-spiced seared halibut. • 150 W. 57th St. (212-974-2111). (E)

★ San Domenico
You won't find a more elegant big-deal Italian restauant in New York. We treasure it for the luxurious pace at and between tables, the cool coach-leather chairs, the clockwork service, and the refinement of he risottos, pastas, fish, and game. Owner Tony May has an uncompromising passion for the highest quality Italian ingredients and devotedness to classical technique that rivals any Michelin-starred chef, and it hows. • 240 Central Park So. (212-265-5959). (E)

Above 60th Street, East Side

★ Cafe Boulud
Most chefs have one menu to worry about. At Daniel Boulud's beige-on-beige bistro, Andrew Carmellini has four. For "Le Voyage," he globe-trots wherever his taste buds take him, from Vietnam to New Orleans. Mixing and matching is encouraged, so there's no reason why you can't begin with fresh- and smoked-salmon latkes from "La Saison," segue into potato-crusted sea bass from "La Tradition," and conclude with a warm fig tart from the menu called "Le Potager," nirvana for the vegetarian gourmet. • 20 E. 76th St. (212-772-2600). (E)

Cafe Crocodile
A French Mediterranean bistro with dishes ranging from Provençal to Moroccan in an intimate, romantic townhouse crowded with flowers and oil paintings. Attracts serious foodies from the neighborhood and the occasional gaggle of well-informed Euro-tourists. • 354 E. 74th St. (212-249-6619). (M)


Photograph by Bruce Katz.

Opening

Sweet Deal

Patrick Fahey, the ex-model and nightlife veteran who brought us Peggy Sue's and Naked Lunch, has colonized TriBeCa with **Sugar**, a hyperstylized lounge where the waitresses' orange leather hip-huggers precisely match the banquettes. Besides being color-coordinated, the décor melds (somewhat inexplicably) Danish modern with African masks. And the menu is multiculturally retro: date-nut bread and Nutella sandwich, macaroni and cheddar, quail-egg-salad sandwich, vegetarian shepherd's pie, and BLT. (311 Church Street; 212-431-8642.)

★ Cello
Owner Jacques Le Magueresse has chosen every appointment (Bernaudaud dishes, monochromatic flowers, and almost reflective mahogany walls) to serve as an elegant yet unobtrusive backdrop for the whisper-light delicacies that emerge from chef Laurent Tourondel's kitchen. Jerusalem-artichoke velouté topped with white truffles. Turbot that melts like cotton candy. And frozen crême bruleé that must have the Häagen-Dazs people turning like dervishes. • 53 E. 77th St. (212-517-1200). (E)

★ Daniel
Daniel Boulud is blessed with the gift of being able to add familiar flavors into the most stunning of summations, like walnuts and foie gras that intensify the lush gaminess of quail. He routinely triumphs in why-didn't-anyone-else-think-of-it feats like finding what envelopes sweetbreads to leave you without that heady aftertaste—suspending them between a rhubarb glaze and spinach purée. And his chocolate bombe soars like no other. • 60 E. 65th St. (212-288-0033). (E)

★ Eli's Restaurant
It's downright soothing to wander into Eli's Restaurant, spruced up and downlit for dinner, and relax over Scott Bieber's straightaway cooking. His Nantucket bay scallops in butter come from an era before we ever dreamed of eating seaweed. We're not sure why several slices of Molino tomatoes, even glistening with Laudemio olive oil and fleur de sel, should cost $8 but hey, this is Eli Zabar, the man who taught us no price is too much for the perfect raspberry. • 1411 Third Ave., at 80th St. (212-717-8100). (E)

★ Fireman's of Brooklyn
Shelly Fireman, the man behind midtown's nostalgic Brooklyn Diner, expands on his outer-borough fantasy with this seafood house, which features a shrimp, oyster, and chowder bar; market-fresh fish; and something called the "lobster shanty" (an outsize beauty buried under a hill of fried onion ribbons). Landlubbers go for "Bubba Fireman's chicken." • 1081 Third Ave., nr. 64th St. (212-838-7570). (M)

★ Fred's at Barneys New York
Normally, the stuff served in department-store eateries is the gastronomic equivalent of the final clearance bin. Not so at Fred's. Its menu is an amalgam of au courant Italian (lovely pasta), guilt-ridden dietetic (chicken soup rendered fatless), and size-6-be-damned deli (chicken livers and pot roast to plotz from). Almost as satisfying as snatching up an irregular with no pulled threads. • 10 E. 61st St. (212-833-2200). (M-E)

★ Lobster Club
If you name your restaurant after a sandwich, like Anne Rosenzweig did, it better be good. Her lobster club on brioche is better than that, but it's not what keeps us coming back. The menu, like its creator, is whimsical, provocative and amusing, and we can't get enough of her garlicky Provençal fries, her meatloaf of the day, and her designer matzoh brie with smoked salmon and dill. • 24 E. 80th St (212-249-6500). (M-E)

Nino's
Elegant Italian with a romantic mural garden and nightly live entertainment. Try the grilled dishes—tuna on a bed of balsamic onions, double-cut veal chop—or the lobster fra diavolo. • 1354 First Ave., nr. 72nd St. (212-988-0002). (E)

★ Payard Patisserie & Bistro
You'll never shiver and blush the way Francois Payard's Nôtre Dame, Fontainbleau, St.-Honoré, or devilish chocolate tart make you when they hijack your taste buds to a place they've never been and will forever yearn to return. If all this sweetness weren't enough, Payard's chef Philippe Bertineau concocts first and second courses that match François's touted thirds. • 1032 Lexington Ave. (212-717-5252). (M-E)

Pig Heaven
A sleek change in décor has given this Chinese-American specializing in freshly prepared Cantonese and Sichuan classics a second wind. Favorites include the scallion pancakes, Peking duck, panfried dumplings, and, of course, the porcine specialties. • 1540 Second Ave., nr. 80th St. (212-744-4333). (M)

Sel & Poivre
Stanching the flow downtown for bistro fare. Regulars find what they are looking for in this quaint, countrified space. The country-French cuisine includes steak au poivre, bouillabaisse, and roasted chicken, and the prix fixe menus are a bargain. • 853 Lexington Ave., nr. 64th St. (212-517-5780). (M)

Trata
With its fish-market display, its Greek spreads and salads, and its simply grilled seafood, this bustling Upper East Side sideline of the Patsy's pizza chain offers an affordable, less dramatic alternative to Estiatorio Milos, where the chef used to work. • 1331 Second Ave., nr. 70th St. (212-535-3800). (M)

Above 60th Street, West Side

★ Avenue Bistro
Linger over a scrambled-eggs-and-apple-pancake breakfast until three in the afternoon, or come for dinner, when the pastry counter becomes a wine bar, votive candles flicker on tiny tabletops, and the menu shifts to sophisticated French-American fare like sweetbreads, foie gras terrine, and crisp roast duckling. Chef-owner Scott Campbell is justly proud of his creamy Valrhona hot chocolate, which he freezes into ice cream in the summer, and he's shrewdly responded to the neighborhood's demographics by concocting his own line of baby food, made from all-natural ingredients. • 520 Columbus Ave., at 85th St. (212-579-3194). (M)

★ Jean Georges
Nothing and no one at Jean Georges steals center stage from the wondrous creations of its extraordinary chef, Jean-Georges Vongerichten. If you're okay with such divine supplication, prepare to be open-mouthed whenever you're not chewing. Nothing you encounter will fail to dazzle, from the simplest dish of asparagus and morels au jus to the unexpected combo of sweetbreads en cocotte with ginger and licorice. • 1 Central Park West (212-299-3900). (E)

Sapphire Indian Cuisine
A couple of partners from TriBeCa's Salaam Bombay have brought regional Indian cuisine to Columbus Circle. The prix fixe lunch buffet is a bargain, and all the trendy territories (Goa, Gujarat) are well-represented. • 1845 Broadway, nr. 61st St. (212-245-4444). (M)

Brooklyn

★ Diner
Even before you've finished your first cocktail, you notice the floor is tilting. But the disequilibrium contributes to the charm of this snug, just-rehabbed-enough 1927 dining car. A beyond reductive menu offering "soup," "burger," "spinach," and at brunch, "hot cereal" misleads at first. Don't believe the lack of hype. Chef Caroline Fidanza shows her dexterous hand with specials like succulent pork loin with caramelized cipollini and tender lamb ragout with white-bean gratin. • 85 Broadway (718-486-3077). (M)

★ Peter Luger
Steak for one, steak for two, steak for four, and creamed spinach. Apply for your own Peter Luger credit card, or bring cash. • 178 Broadway, at Bedford Ave. (718-387-7400). (E) ($)

Queens

Water's Edge
Every table has a view of Manhattan. A quiet and elegant space to partake of fancy American fare like roasted-chestnut soup and red snapper poached in orange-saffron infusion with baby fennel and chervil. Jacket required. • 44th Dr. at the East River (718-482-0033). (E)

cue

Nightlife

Edited by Ethan Brown

Concerts

A Caribbean Christmas
12/6 at 8: Featuring the Invaders Steel Orchestra. • Town Hall, 123 W. 43rd St. (212-840-2824); $30–$40.

Dio
12/9 at 7:30: With Yngwie J. Malmsteen and Doro. • Roseland, 239 W. 52nd St. (212-307-7171); $25–$30.

Garrison Keillor's A Prairie Home Companion
12/9 at 5:45. • Town Hall, 123 W. 43rd St. (212-840-2824); $35–$40.

"Loser's Lounge Tribute to Neil Diamond"
12/6–12/9 at 8. The Westbeth Theatre Center, 151 Bank St. (212-741-0391); $15.

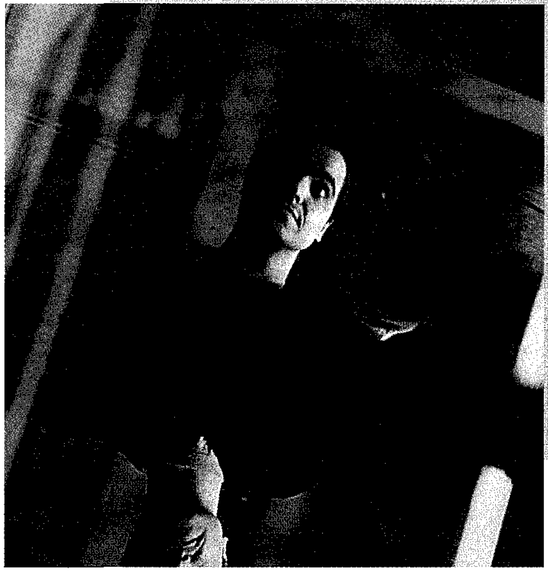
"Lyricist Lounge Volume 2"
Presented by Giant Step and Rawkus. Featuring live performances by Mos Def, with live band featuring Bernie Worrell (P-Funk/Funkadelic), Doug Winbish and Will Calhoun (Living Color), Doctor No (Bad Brains). Also on the bill: Talib Kweli and Hi-Tek; Cocoa Brovaz; Royce Da 5'9; Saukrates. • Roseland, 239 W. 52 St., bet. Broadway and Eighth Ave. (212-307-7171); $25.

Paul Simon
12/7–12/9 at 8. • Beacon Theatre, 74th St. at Broadway (212-307-7171); $57.50.

Performance

The Toast of France

Somehow, the starmaking hype generated around France's dance music in the mid nineties never quite carried the Parisian **St Germain** (né Ludovic Navarre) to Statesid fame. "When *Boulevard* was released," Navarre says of his 1995 debut album tha blended soft, sensuous dance music and jazz, "there was no scene at all." Indeed *Boulevard* predated the twin towers of French dance: Daft Punk's *Homework* and Air' *Moon Safari*. But even if Navarre had had better timing, his jazzy style and distaste fo trendiness still would've set him apart from his peers. "The fashion around this scene probably helps us get noticed," he says, "but I don't like fashions." That sense of outsiderdom is pervasive on his second album, *Tourist*—it was released this year not on an electronica or dance label but on the legendary Blue Note imprint, and on it Navarre expands his sound even further, employing a jazz sextet to augment his synth playing Staying on the margins may prove difficult however: The album is receiving the sort of ecstatic critical notice once reserved for the likes of Daft Punk, and big-name D.J.'s like François Kevorkian and Tony Humphries have made his songs like "Rose Rouge" and "Sure Thing" staples of their sets. Navarre's ambitious live show, which comes to Irving Plaza on December 8, will no doubt keep all that momentum going. Still, he's typically cheeky about his acceptance in clubland "This proves," he says, "that they have good taste." (See "Small Stages.") E.B



Small Stages

92nd Street Y
12/6: Keyboard Conversations presents "From Russia With Love: Tchaikovsky & Friends." • 1395 Lexington Ave. For showtimes and tickets, call 212-996-1100.

B.B. King Blues Club & Grill
12/7–12/9: B.B. King. 12/10–12/11: WAR. • 243 W. 42nd St. (212-997-4144).

Bottom Line
12/7: Church of Betty; All Mighty Senators. 12/8–12/9: Glenn Burtnik. • 15 W. 4th St. (212-228-6300).

Bowery Ballroom
12/5–12/7: Godspeed You Black Emperor! 12/8: Dark Star Orchestra. 12/9: Versus. 12/11: PJ Harvey. • 6 Delancey St. (212-533-2111).

Fez
Thursdays: Mingus Big Band. Through January: Kiki and Herb in "Jesus Wept." • Time Cafe, 380 Lafayette St. (212-533-2680).

Irving Plaza
12/8: St. Germain. 12/9: Jim Breuer. • 17 Irving Pl. (212-777-6800).

Joe's Pub
An intimate space that boasts the most eclectic booking in town. Expect everything from torch singers to underground hip-hoppers to New Age composers. Mondays: "Benefit," a downtown music revue. Tuesdays: "Original Roses" with D.J. Beverly Bond. Wednesdays: Reggae music with "Fever." Thursdays: Editors, scene-makers, and boldface names take their turns spinning their favorite records with the "Personality D.J. Series." Sundays: The deep-house-oriented "Love Bazaar" with D.J. MKL. 12/8–12/10: Darlene Love: "Love for the Holidays." 12/10: "Infinite Joy: Songs of William Finn." 12/4 and 12/11: B. D. Wong. • 425 Lafayette St. (212-239-6200).

Knitting Factory
12/4: Staff Infection. 12/5: Mario Pavone; Michael Musillami. 12/6: David Allen. 12/7: The Black Heart Procession. 12/8: Gary Lucas; Larval. 12/9: Erik Truffaz. 12/10: Aislers Set. • 74 Leonard St. (212-219-3055); $.

Makor
12/5: Songwriters Hall of Fame. 12/7: Todd Snider; Ana Egge. 12/9: WFUV Holiday Dance Party. 12/10: Mika Pohjola Trio; Open Jam. • 35 W. 67th St. (212-601-1000).

Manitoba's
Mondays: Beat Rodeo. Fridays: Adam Roth. 12/5: Sherriff Bob and the Good Times. 12/6: The Haoles; Richard Lloyd. 12/7: The Demolition String Band. 12/9: The Doughboys. 12/10: Spready the Reamers. • 99 Ave. B (212-982-2511).

Maxwell's
12/5: The Frogs. 12/6: Todd Sheaffer. 12/7: the Good Life; Joy Zipper. 12/9: Evan Dando. • 1039 Washington St., Hoboken, N.J. (201-653-1703).

Mercury Lounge
12/4: Vanessa Carlton. 12/5: The Letter E. 12/6: The Strokes. 12/7: The MGB. 12/8–12/9: Mighty Blue Kings. 12/10: Clem Snide; The Good Life. 12/11: Philip Foxman & Prime 8. • 217 E. Houston St. (212-260-4700).

Rodeo Bar
12/4: The Dave Foley Band. 12/5: Millers Farm. 12/6: Michael Powers; Steve Johnson. 12/7: The Yallopin Hounds. 12/8: Bucktooth Johnson. 12/9: Hi-Geared Combo. 12/10: Leanne Westover and Strange Cargo. 12/11: Western Caravan. • 375 Third Ave., at 27th St. (212-683-6500).

S.O.B.'s
12/4: Tito Puente Orchestra. 12/5: The Wailers. 12/8: The Mighty Sparrow. • 204 Varick St. (212-243-4940).

The Supper Club
A large, grand ballroom with a starry ceiling and challenging acoustics. Every Friday and Saturday evening at 8: "Tropicana Fever." • 240 W. 47th St. (212-921-1940).

The Village Underground
Former Tramps booker Steve Weitzmann brings his eclectic sensibility to a new—smoke-free—club in the West Village. 12/5: 40 Below Summer. 12/7: Annmarie Montade. 12/8: Blue Highway. 12/9: Living Colour tribute from the Black Rock Coalition. • 130 W. 3rd St. (212-777-7745).

Wetlands
Mondays: D.J. Logic. Tuesdays: Illuminati. Thursdays: Groove Collective. 12/5: Crazytown; Slaves on Dope. 12/7: Anti-Flag. 12/9: Ulu; Rustic Overtones. • 161 Hudson St. (212-386-3600); $.

Clubs

Centro-Fly
Once uncomfortably dominated by the bottle-service set, Centro-Fly has now achieved a near-perfect mix of Wall Streeters with loosened ties, D.J.-bag-carrying dance-music fanatics, and track-suited deep-house heads. Thursdays: "Subliminal Sessions" with D.J. Erick Morillo and big-name special guests. Second Friday of every month: House party "N'Ice." Third Friday of every month: House party "Con-fu-sion" with talented out-of-town D.J.'s like Chicago's Pierre. Saturdays:

Photograph by Phillip Levy.

ergetic house and big beat with "Plant." The last urday of every month, Plant presents D.J.'s Junior nchez and Roger Sanchez (no relation), two of w York house music's finest . • 45 W. 21st St. (212-3-7859).

eetah

jungle-themed club with a spacious dance floor d a small yet powerful sound system. Thursdays: lique," where the socialite set grooves to hip-hop ats. Fridays: GBH ("Great British House") a party t, thanks to great guests like Tony Humphries, Ash- Beedle, and the D.J.'s of "Miss Moneypenny's," has ietly become one of the best nights out in the city. turdays: Thumping tribal house and live percus- nists at "Cherchez La Femme." Sundays: Nicky ano of "Twelve West" joins "Boys Nite" D.J. Merritt r "Mardi Gras." The emphasis will be on deep use and garage classics. • 12 W. 21st St. (212-206-70).

n

is sprawling, bi-level, warehouselike space doesn't ok big-name D.J. talent, but it's got one of the olest interiors in clubland, with huge projections of panese *anime,* a vertiginous yet comfy balcony area, d a seemingly gravity-defying D.J. booth. Best of l, Fun recently snagged the cyberfetish party lick+Drag" from the now-defunct Mother. 12/6: udio-K7 hosts a record-release party for Rae and hristian's album *Sleepwalking*. • 130 Madison St., under e Manhattan Bridge (212-964-0303); $5.

hm

hen it's not hosting big music-industry shindigs, hm is packed wall-to-wall with hip-hop and house- usic heads on its popular Friday and Saturday nights, Ego" and "Sky," respectively. • 16 W. 22nd St. (212-229-000).

he Roxy

he cavernous Chelsea institution's deeply enter- ining and mysteriously underattended Tuesday- d Wednesday-night roller-skating jam keeps boo- e queens' wheels spinning till the wee hours. Fri- ys, beginning the Roxy enlists D.J. Jason Ojeda for e relaunch of its night for the weekender straight owd. Saturdays: Superstar D.J. Victor Calderone ins house for the Chelsea boys while hard-bodied -go boys dance on the bar. • 515 W. 18th St. (212-27-0404); $.

hine

his downtown spot is now host to excellent, enthu- astically received D.J.-oriented nights as well as up- d-coming rock and dance acts. Mondays: "Giant ep Mondays" with the gloriously great D.J. Ron rent. Tuesdays: "Prohibited Beatz," electronica in all many and varied subgenres with D.J.'s Swingsett d Yoshi. Thursdays: Reggae and soul with "Mash otatoes." Fridays: Hip-hop with D.J.'s Stretch Arm- rong and Mateo. Saturdays: D.J. Greg Poole's dance- ntric "Tremendous." • 285 W. Broadway (212-941-900).

pa

he health-and-wellness theme hite walls, bathrooms designed look like saunas) is thankfully ostly unobtrusive, and the crowd thankfully not excessively chic. pa promoter Steven Lewis main- ins the kind of balance between ffice *zhlubs,* club kids, and A-lis- rs he pulled off so nicely in the arly days of the now-defunct Life. Vednesdays: "Big Bad Dodgy Dis- o," with New Wave and rock spun y D.J. Paul Sevigny. Thursdays: Su- erpromoter Erich Conrad's Glam," with D.J. Jackie Christie. ridays: Marc Ronson and Grand- aster Flash spin hip-hop and &B for the A-listers at "Holly- vood 2000." • 76 E. 13th St. (212-88-1060).

wilo

wilo is the superclub of the mo- ent, thanks to a revolving lineup f dance music's biggest marquee attractions. Wednesdays: The upstairs lounge hosts hard house and techno with "2K Wednesdays," a low-key alternative to the frenzied Friday nights. Fridays: World-class D.J.'s like Carl Cox, Sasha and Digweed, and Cassius play for a mixed crowd of drag divas and on-the-prowl straights. Saturdays: Aging club king D.J. Junior Vasquez spins for his bare-chested Chelsea-boy following. 12/8: Deep Dish. • 530 W. 27th St. (212-268-1600).

Vinyl

Vinyl is still a dance-music purist's paradise, but the recent quality-of-life crackdowns have taken an enormous toll on the club's once extraordinarily open vibe: The invasive pat-downs at the door by security give the place a feel that's more Rikers Island than Paradise Garage. Wednesdays: "Little" Louie Vega spins at the relaxed, dance-friendly (check out the break-dancers in the back of the room) house party "Dance Ritual." Fridays: Hard, trippy house (affectionately nicknamed "K-hole house" by its aficionados) from D.J. Danny Tenaglia. Saturdays: Timmy Regisford's fantastic house-music party "Shelter," which at about seven in the morning becomes the city's most adventurous party as Regisford bangs out everything from the Afro-beat of Fela Kuti to the ambient, pillow-soft house of Mr. Fingers. Sundays: François K, Joe Claussell, and Danny Krivit spin at the now legendary afternoon party "Body & Soul." Arrive early or you'll face a devastatingly long line at the door. • 6 Hubert St. (212-343-1379).

Jazz

"Jazz Insights: A Satchmo Centennial Celebration"

Lecture and performance series hosted by Arnold Jay Smith. All lectures begin at 7:45. 12/5: Arvell Shaw. • The New School, 66 W. 12th St. (212-229-5783); $35.

BAMcafé

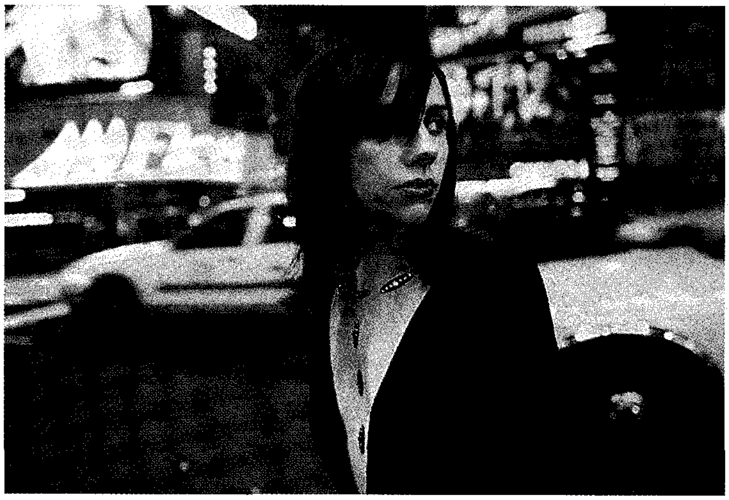
12/7: Guy Klucevsek and Phillip Johnston Duo. 12/8: Kamikaze Ground Crew. 12/9: Antibalas. • 30 Lafayette Ave., Brooklyn (718-636-4111).

Birdland

Proof that jazz is alive and well in midtown, this classy boîte serves up some fine southern cuisine along with its first-rate lineup. Sundays: Chico O'Farrill Afro-Cuban Jazz Big Band. Mondays: The Toshiko Akiyoshi Jazz Orchestra. Tuesdays: from 5:30 to 7:30 P.M., David Ostwald's Louis Armstrong Centennial Band. Tuesdays: The Famous Duke Ellington Orchestra. 12/4: Maria Schneider. 12/6–12/9: "Chasin' the Bird." • 315 W. 44th St. (212-581-3080).

Blue Note

With a great sound system and a decent view from every seat in the house, the "jazz capital of the world" often presents two top-flight artists in one evening. Sets at 9 and 11:30. 12/6: Elvin Jones. • 131 W. 3rd St. (212-475-8592).



hotograph by Maria Mochnasz.

Cajun

A brassy and brightly lit bit of New Orleans in Chelsea, dedicated to Preservation Hall–style Dixieland. Regulars include Joe Muranyi, clarinetist for the last six years of Louis Armstrong's All Stars; Eddy Davis, a jazz banjoist; and Chuck Folds, a stride pianist and sometime accompanist to trumpet legend Doc Cheatham. • 129 Eighth Ave., at 16th St. (212-691-6174).

City Hall

Fridays in the Granite Room: The Charles Mingus Orchestra. $15 cover, $10 for students. • 131 Duane St. (212-227-7777).

Detour

With no cover and top-notch young players, this Village joint packs 'em in every night of the week. Sundays: Mike Magilligan. • 349 E. 13th St. (212-533-6212).

Iridium

In the surreal basement across from Lincoln Center, you'll find formidable jazz comers and the occasional legend. Thoughtful table placement minimizes a couple of structural columns' potentially disastrous effects on sight lines. Monday nights, the Les Paul Quartet holds office hours. Sets Sun.–Thurs. at 8:30 and 10:30, with extra midnight set Fri. and Sat. 12/5–12/10: Grand Slam featuring Jim Hall, Joe Lovano, George Mraz, Lewis Nash. • 44 W. 63rd St., across from Lincoln Center (212-582-2121).

The Jazz Standard

A sprawling room with terrific sound and the best club menu in the city, the Jazz Standard offers a fresh mix of estimable hard-boppers, jazz greats, and artists on the rise. Mon., Tues., and Fri. at 5:30 and Sat. at 7, guitarist David O'Rourke swings in the upstairs 27 Standard bar. Sets Wed.–Thurs. at 8 and 10; Fri. and Sat. at 8, 10:30, and midnight; and Sun. at 7 and 9. $15–$25 cover; $10 minimum. 12/4: In Tone. 12/5–12/10: Randy Weston & the African Rhythms Sextet. • 116 E. 27th St. (212-576-2232).

Red Blazer

Mondays and Tuesdays: Sam Ulano's Jazz Band.

Performance

City Girl

Polly Jean Harvey (pictured) became a favorite of rock critics everywhere by marrying scorched-earth blues with a feminist sensibility: Think Howlin' Wolf meets Naomi Wolf. But her sixth album, *Stories From the City, Stories from the Sea* (so named because it was recorded in New York and in Harvey's seaside hometown of Dorset, England), breaks free of such weightiness with poppy, yet more personal, songs about love and relationships. Harvey seems to be more comfortable with her voice, too, which has begun to take on the joyous, nasal trill of Patti Smith's and Chrissie Hynde's. Still, if a performance during September's CMJ Festival is any indication, Harvey's show at the Bowery Ballroom on December 11 should have all the intensity of her fiery early tours. (See "Small Stages.")

Ground Rules

In clubland, promptness is *not* next to godliness; expect shows to start much later than promised. $ = cash only.

Wednesdays: Felix Swing Band; Alan Russell Big Jazz Band. Thursdays: Stan Rubin's Big Swing Band. Fridays: Simon Wettenhall's Oceanic Dixieland Band. Saturdays: Bob Cantwell's Dixie & Swing Band. • 32 W. 37th St. (212-947-6428).

Rose Center
12/8: David "Fathead" Newman Quartet. The Rose Center is open until 8:45 P.M. Fridays; suggested admission price is $10 for adults, $7.50 for students and seniors, $6 for children. • Museum of Natural History, Central Park West at 79th St., American Museum of Natural History (212-874-3929).

Showman's Café
Reopened right on 125th Street (though not, unfortunately, in its original location adjacent to the Apollo), the legendary jazz watering hole offers slow-cooked soul-jazz and funkified hard bop every night. No cover; two-drink minimum. • 375 E. 125th St. (212-864-8941); $.

Small's
Extremely cozy and open all night, offering after-hours jazz until 8 A.M. It's a candlelit basement whose nightly jams start round about 2 A.M.—the perfect time for a post–Village Vanguard visit (it's right around the corner)—and often involve free beverages and food. • 375 E. 125th St. (212-864-8941); $.

Sweet Basil
An intimate downtown restaurant with good food and high-profile jazz acts. Every Saturday, jazz brunch with Ilhan Ersahin. Sundays, Chuck Folds hosts "the original jazz brunch." Every Monday, it's the Spirit of Life Ensemble. Sets at 9 and 11, with extra sets Fri. and Sat. at 12:30 A.M. 12/5–12/10: Mike Ledonne Quintet. • 88 Seventh Ave. So. (212-242-1785).

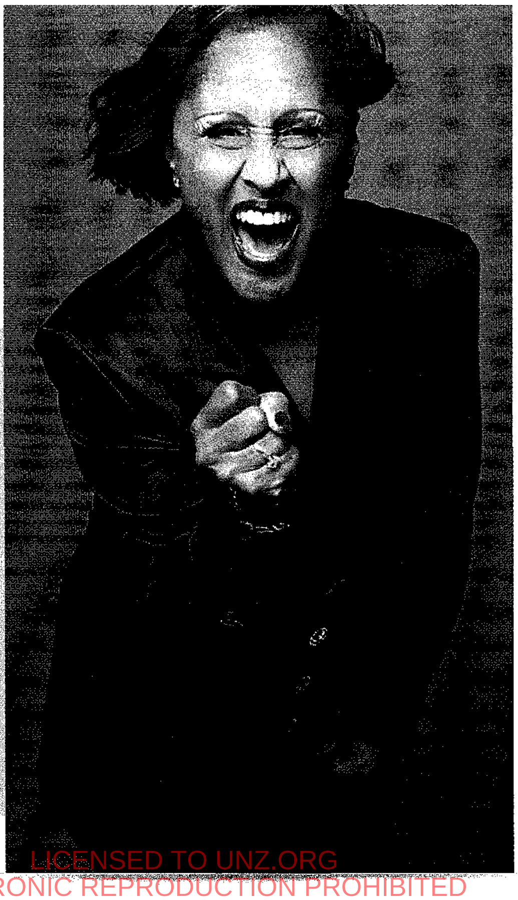
Tonic
Yet another impeccably hip Lower East Side avant-jazzerie, Tonic has its sights set on the Knitting Factory crowd. Sunday: Klezmer Sundays. • 107 Norfolk St. (212-358-7503); $.

Village Vanguard
Perhaps the world's greatest jazz club, and certainly the most steeped in history, this dark, smoky institution is revered by fans around the world. Study the photos of jazz icons, dig the curtains Miles Davis once played to, and sneak a glance inside the kitchen, an Algonquin Round Table for the bop age. Mondays, the Vanguard Jazz Orchestra swings on. Sets at 9:30 and 11:30, with a late 1 A.M. set Fri. and Sat. 12/5–12/10: Clark Terry. • 178 Seventh Ave. So. (212-255-4037); $.

Performance

Still a Rebel

After a recent court decision against Phil Spector, which ruled that the legendary producer deprived her of song royalties from classics like "Leader of the Pack," **Darlene Love** (pictured) is no doubt feeling the seasonal spirit. Her new holiday album, *Age of Miracles*, offers a hint of newfound exuberance, and she'll be spreading plenty of joy when she brings her show "Love for the Holidays" to Joe's Pub for twelve shows scattered over three weeks in December. (See "Small Stages.")



Photograph courtesy of Joe's Pub.

Comedy

Boston Comedy Club
Animal House ambience and, most nights, comedy to match. Shows Tues.–Thurs. at 9:30; Fri.–Sat. at 8,10, and midnight. • 82 W. 3rd St. (212-477-1000).

Carolines On Broadway
In Times Square just down the street from the *Letterman* show, Carolines hosts big names and talented up-and-comers in its wide, elegant, TV-studio-like basement. Mondays, "New Talent Night," hosted by Eddie Brill. $12.50–$24.50, two-drink minimum. • 1626 Broadway, bet. 49th and 50th Sts. (212-757-4100).

Comedy Cellar
A physical throwback to sixties Village coffeehouses, this is the late-night subterranean haunt of many of the city's top comics. Shows Fri. at 9 and 11; Sat. at 9, 10:45, and 12:30 A.M.; and Sun.–Thurs. at 9. 12/4–12/10: Colin Quinn; Greer Barnes; Gregg Rogell; Billy Burr; Godfrey; Greg Giraldo. • 117 MacDougal St. (212-254-3480).

Comic Strip
Probably the most expertly booked club in the city, this showcase offers an eclectic mix of comedians every night of the week. • 1568 Second Ave., bet. 81st and 82nd Sts. (212-861-9386).

Dangerfield's
Founded by the respect-deprived comedian two decades ago, this Vegas-style lounge is one of the city's oldest comedy establishments. Shows Fri. at 9 and 11:15; Sat. at 8, 10:30, and 12:30 A.M.; Sun.–Thurs., continuous from 8:45. Cover is $15 Fri. and Sat. ($20 for 10:30 Sat. show), $12.50 on weeknights; no minimum. • 1118 First Ave., bet. 61st and 62nd Sts. (212-593-1650).

Gotham
A trendy comedy spot in the Flatiron district. Every Tues. and Sun.: New Talent Showcase; Wednesdays with Robert Klein. Sun.–Thurs. at 8:30 with a $10 cover; Fri. and Sat. at 8:30 and 10:30 with a $15 cover. Two-drink minimum. 12/6: Robert Klein. 12/8–12/9: Billy Burr; Juston McKinney; Tom Papa. • 34 W. 22nd St. (212-367-9000).

Stand-up New York
Robin Williams is known to drop by here unannounced to warm up for his *Letterman* appearances. Shows Sun.–Thurs. at 7 and 9; Fri.–Sat. at 8, 10, and 12:15 a.m. $12 cover. 12/7–12/8: Mike Estime; Quinton Heggs; Elon Gold; Elliot Chang. • 236 W. 78th St. (212-595-0850).

Upright Citizens Brigade Theater
All shows $5, unless otherwise noted. 12/4: New Team Harold. 12/5: So, I Killed a Few People; The Third Degree. 12/6: UCB. 12/7: Harold Night; Cagematch. 12/8: Mr. A$$; The Swarm; Respecto Montalban. 12/9: Respecto Montalban; Feature Feature; Kathie Lee Gifford and the Legion of Good vs. Ricky Martin and the Loca Power Team. 12/10: Asssscat. 12/11: New Team Harold. • 161 W. 22nd St. (212-366-9176); $.

Cabaret

Algonquin Hotel
The Oak Room hosts some formidable names in its cozy environs. (Early shows Tues.–Sat., late shows Fri. and Sat.) 12/5–12/9: Mary Cleere Haran. • 59 W. 44th St. (212-840-6800).

Arci's Place
A Murray Hill–area Italian restaurant with an intimate cabaret space. Mondays at 8: Jim Caruso and Billy Stritch. 12/10: Spider Saloff. • 450 Park Ave. So., at 30th St. (212-532-4370).

Cafe Carlyle
Every Monday, Woody Allen swings through the early set with Eddy Davis & His New Orleans Jazz Band at 8:45. $60. • Carlyle Hotel, Madison Ave. at 76th St. (212-744-1600).

Cafe Pierre
Tues.–Sat., singer-pianist Kathleen Landis celebrates her fourteenth year at the Cafe Pierre with a special program called "Fascinating Rhythms: 50 Years of American Popular Song and Jazz." Sun.–Mon., Nancy Winston sings and plays piano. $19 minimum; jacket and tie required. • Fifth Ave. at 61st St. (212-940-8195).

The Carnegie Club at Carnegie Bar and Books
Fridays and Saturdays at 9:30 and 11:00: Sinatra impersonator Cary Hoffman, backed by Stan Rubin's eleven-piece big band. $20 cover; two-drink minimum. • 156 W. 56th St. (212-957-9676).

Don't Tell Mama
What better way to wind down after an evening of overwrought Broadway fare than some understated cabaret? Fridays in December: "The Next Big Broadway Musical." • 343 W. 46th St. (212-757-0788); $.

Feinstein's at the Regency
Michael Feinstein's cabaret space at the Regency Hotel shares the room with the restaurant 540 Park. Tickets are $50 Tues.–Fri.; $75 for the early show on Friday and all shows on Saturday; $50 food-and-drink minimum. 12/6–12/30: Michael Feinstein. • 540 Park Ave., at 61st St. (212-307-4100 or 212-339-4095).

FireBird Café
The theater district's newest post-show snuggery, right next door to an overwrought Russian restaurant—steer clear of the Cossack-dagger-toting doormen and you'll be fine. Sets Wed.–Thurs. at 9; Fri.–Sat. at 9 and 11. $30 cover; $15 minimum. 12/6–12/30: Baby Jane Dexter in "Making Every Moment Count." • 365 W. 46th St. (212-586-0244).

Judy's
This cozy and friendly piano bar features two performance spaces, a fine menu, and a weekly gig by Judy herself. 12/4: Linda Bianchi; "Leer Mondays." 12/5: Audrey Lavine. 12/6: Lynne Kerr. 12/7: Cydney Halpin. 12/8: Ruby Rims. 12/9: Judy Kreston and David Lahm. 12/10: Naomi Miller; "Christmas Toons;" Marieann Meringolo. 12/11: Ruben Ramos in "Waiting for Life." • 169 Eighth Ave., bet. 18th and 19th Sts. (212-929-5410).

InConcert

Edited by Tara Pepper

Ground Rules

This section emphasizes classical concerts, recitals, and public outdoor performances (but only the premeditated ones), and includes the occasional jazz concert if it is held, say, in a public space. For rock concerts and club information, see "Nightlife."

Classical Music

The Guarneri String Quartet
The quartet wind up their 36-year collaboration with works by Mendelssohn, Ravel, and Mozart. 12/6 at 8. • Alice Tully Hall, Lincoln Center (212-721-6500); $35. Also 12/9 at 8 at the Metropolitan Museum of Art, Fifth Ave. at 82nd St., (212-570-3949); $40.

The Lyric Chamber Music Society
Celebrate American music with that of William Grant Hill, Lukas Foss, Corigliano, Copland, and a Gershwin-Heifetz collaboration. 12/6 at 8. • The Kosciuszko Foundation, 15 East 65th St. (212-279-4200); $45, students, $15.

The New York Philharmonic
Complete their commemoration of the 250th anniversary of Bach's death with the *Christmas* Oratorio conducted by Georg Christoph Biller. 12/6–12/9 at 8. • Alice Tully Hall, Lincoln Center (212-721-6500); $23–$86.

The Tallis Scholars
Under the aegis of the Gotham Early Music Foundation present Tye's *Missa Euge Bone,* and works by Sheppard, Tallis, and Taverner. 12/7 at 8. • The Church of St. gnatius Loyola, 980 Park Ave., at 84th St. (800-627-0655): $20–$45.

"Ludwig in Love"
The Bachmann-Klibonoff-Fridman Trio present Beethoven's "Ghost" Trio and are joined by guest artists for quartets by Mahler and Schumann. 12/8 at 7, preconcert talk at 6:30. • The Morgan Library, 29 East 36th St. (212-685-0008): $30, members, $20.

"Bang on a Can"
Their annual eight-hour music marathon hosted by BAM's "Next Wave Festival" includes music by tabla master Talvin Singh, chant from the a cappella group Lionheart, and new settings of Lou Reed songs. 12/10 from 2 to 10. • BAM Howard Gilman Opera House, 651 Fulton St., Brooklyn (718-636-4100); $25.

St. Michael's Music & Arts
The church choir is accompanied by the Gotham City Baroque Orchestra in a performance of Bach's Mass in B minor. 12/10 at 7:30. • St. Michael's Church, 225 West 99th St. (212-222-2700); $20, $10 students and seniors.

Daniel Barenboim, piano
Performs Beethoven's Piano Concertos and conducts the Staatskapelle Berlin in the complete symphonies. 12/11–12/13 at 8, 12/15–12/16 at 8. • Carnegie Hall, Seventh at 57th St. (212-247-7800); $23–$101.

Yo-Yo Ma, cello, Emanuel Ax, piano
As part of Lincoln Center's "Great Performers" series the duo present a concert of Beethoven, Brahms, Mendelssohn, and Corigliano. 12/11 at 7:30. • Avery Fisher Hall, Lincoln Center (212-721-6500); $30–$65.

"What Makes It Great?"
Robert Kapilow continues to demystify twentieth-century music with a discussion and performance of Debussy's *Preludes* and *Etudes.* 12/11 at 7:30. • Walter Reade Theater, Lincoln Center (212-721-6500); $25.

Opera

The Metropolitan Opera
Graham Vick's new production of *Il Trovatore* has its premiere 12/7 at 8. *La Bohème* closes 12/5; *Der Rosenkavalier* continues until 12/14. *Der Fliegende Holländer* is performed through 12/20, and *Fidelio* will run into the new year. Call for program details and times, or visit www.metopera.org. • The Metropolitan Opera, Lincoln Center (212-362-6000); *Il Trovatore* premiere, $50–$275, all other performances, $18–$180.

"New Sounds Live"
Premiere Kyle Gann's *Custer and Sitting Bull,* which recounts the Battle of Little Bighorn through historical texts, and *Into the Fire* by Phil Kline, depicting the uncertainties of immigration. 12/6–12/9 at 8. • The Kitchen, 512 West 19th St. (212-255-5793); $20.

Dicapo Opera
Presents *La Vida Breve,* 12/7–12/10, 12/15–12/17. Please call for times. • Dicapo Opera Theatre, 184 East 76th St., (212-288-9438); $40.

Amato Opera
Performances of *La Bohème* begin 12/9 at 7:30 and continue until 1/7. • Amato Opera, 319 Bowery, (212-228-8200); $25, $20 students and seniors.

Dance

Alvin Ailey
Performances continue through 12/31 with the premiere of Carmen DeLavallade's *Sweet Bitter Love* on 12/7 at 8. • City Center, 131 W. 55th St. (212-581-1212); $20–$75.

New York City Ballet
Balanchine's *Nutcracker* continues until 12/31. Please call for times or log on to www.nycballet.com. • New York State Theater, Lincoln Center (212-307-4100); $16–$85.

Ballet Hispanico
Premiere two new works and revive William Whitemer's *Ola Chica* and Ann Reinking's *Ritmo y Ruido.* 12/6–12/17, call for times. • Joyce Theater, 175 Eighth Ave., at 19th St. (212-242-0800); $36.

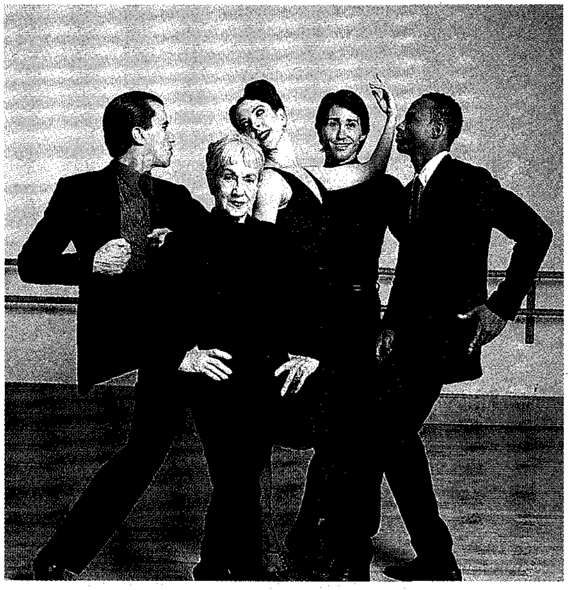
David Dorfman Dance
Premiere *To Lie Tenderly* exploring meanings of "to lie," and a second piece, *Subverse.* 12/6–12/9 at 7:30, 12/10 at 3. • BAM Harvey Theater, 651 Fulton St., Brooklyn (718-636-4100); $17–$40.

"Men's Stories"
Lar Lubovitch premieres his new dance for nine men with music by Scott Marshall. Through 12/8, call for times. • Orensanz Center for the Arts, 172 Norfolk St. (212-279-4200); $36.

"Neither"
Doug Varone and dancers premiere his new work set to music by Michael Nyman and Bach. Through 12/17, Tuesday through Saturday at 7:30 and 9:30, Sundays at 6:30 and 8:30. • The Lower East Side Tenement Museum, 97 Orchard St. (800-965-4827); $40.

Dance

Ballet Mistress



"When salsa came to New York in the sixties, I went to a nightclub that a boxer had in the Bronx," choreographer **Tina Ramirez** (pictured, front) recalls. "I listened to the music. It was the same old thing from Cuba—except now it had trumpets and Dizzy Gillespie." As Cubans trickled into the U.S. in the years before and after Castro's rise, their dance was transformed by jazz from traditional rhythms to salsa, mambo, and cha-cha. Today, students (who in the past included a 12-year-old Jennifer Lopez) go on from Ramirez's classes, in a carriage house on West 89th Street, to dance on Broadway and in films. Some also join her formidable troupe, Ballet Hispánico, which is celebrating its 30th birthday and opens at the Joyce on Tuesday with two premieres. *Club Havana* starts with the African rhythms of the *guajira*—country women of Cuba—among whom choreographer Pedro Ruiz spent his childhood. The second new work, created by Barcelona native Ramón Oller, is set to three concertos by the Spanish composer Joaquin Rodrigo. *Eyes of the Soul* chronicles Rodrigo's struggle with blindness, and his insistence that the only thing he needed eyes to see was his daughter's face. It's about inner fortitude, something Ramirez knows a bit about. "You have to know where you came from, and have that strength inside you," says Ramirez, who is half Puerto Rican and half Mexican. She adds that the 21 Hispanic nations "all share something. Whatever ballet we do, we try to reach out to the audience so they can understand who we are by our beauty, our love of color, our music." (See "Dance.") T.P.

Photograph by Karen Pearson.

The Mix

Edited by Boris Kachk

Radio Highlights

"Selected Shorts"
Readings by actors recorded live at Symphony Space. This week, Dylan Baker reads Tim O'Brien's famous Vietnam chronicle, "The Things They Carried." • 12/10, noon–1 p.m. WNYC, 820 AM.

"WNYC Live Concert Special"
John Schaefer hosts a live broadcast of the last three hours of the annual daylong "Bang on a Can Marathon," part of the BAM New Wave Festival 2000 at the academy's opera house. Artists heard tonight and throughout the week during Schaefer's "New Sounds" show include Theo Bleckmann, Iva Bittová, Gamelan Galak Tika, Talvin Singh, Scanner, and many, many more. • 12/10, 9 P.M.–midnight. WNYC, 93.9 FM.

Deann Borshay Liem
The writer, director, and producer of the upcoming autobiographical PBS documentary *First Person Plural* (airing 12/18) discusses her lifelong search for her Korean birth family following her adoption into a California home in 1966. Part of the daily series "On the Line With Brian Lehrer." • 12/11, 10 A.M.–noon. WNYC, 820 AM.

Mary Claire King
The geneticist who discovered BRCA-1, a.k.a. the first identifiable breast-cancer gene, discusses her groundbreaking work and other concerns in her field. • 12/11, 7–8 P.M. WFMU, 91.1 FM.

Lectures and Panels

International Forums on Gender and Censorship
Two panels co-sponsored by prominent women's organizations explore similar themes in Europe and the developing world. "Women's Voices and the New European Order," on Monday, is followed by the Tuesday panel, "Between Silencing and Structural Adjustment: Women Writers Organize in Africa, Asia, and Latin America." • 12/4 and 12/5, at 6:30 P.M. Proshansky Auditorium, CUNY Graduate Center, 365 Fifth Ave., at 34th St. (212-947-2915); $10.

"Leaving Home/Looking Back"
Authors André Aciman and Ruth Knafo Setton read from their new works about living as Jews in Muslim lands, before taking part in a discussion moderated by essayist and novelist Ilan Stavans. • 12/5 at 6:30 P.M. The Jewish Museum, 1109 Fifth Ave., at 92nd St. (212-24 3337); $11, $10 students.

"Meissonnier and the Rococo"
Dr. Peter Fuhring, who wrote the definitive biograp of Rococo master Juste-Aurèle Meissonnier, presen an illustrated lecture on the eighteenth-century artis work in silver, gilt bronze, and porcelain and interi design for the court of Louis XV. • 12/5 at 6:30 P. Cooper-Hewitt, National Design Museum, 2 E. 91st St. (21 849-8400); $15, $10 students.

"Converging Movements: Modern Dance an Jewish Culture"
Village Voice dance critic Deborah Jowith moderates panel discussion on the topic of historian Naon Jackson's forthcoming study of the same name. Jackson participates, along with, among others, Natha Kolodney, whose father William was the Y's educatio director in its heyday, and Pearl Lang, who has choreographed many dance works at the Y over the past 5 years. • 12/5 at 8:15 P.M. The 92nd Street Y Harknes Dance Center, 1395 Lexington Ave. (212-415-5450); $20.

Fourth Annual NYU Photography Conference
Hosted by the university's School of Continuin and Professional Studies, this year's intensive three-day seminar series is titled "Evaluating the Photography of Fact: Document, News and Art 1850–2000." Keynote sessions include "The Powe of Photography" and "New Histories of Moder Life," but there will also be many panel discussions book signings, private viewings, lectures, and receptions. • 12/7, 6–8 P.M.; 12/8, 8:45 A.M.–8 P.M.; 12/ 9:15 A.M.–8 P.M. (212-725-4500); $275 plus $20 registration fee.

Holiday Winter Greenery Workshop
Decking the halls made easy. Refreshments will b served and evergreens will be provided for makin wreaths, swags, tabletop decorations, and holida gifts, but bring your own cloth gloves. • 12/ noon–4 P.M. The Merchant's House Museum, 29 E. 4t St. (212-777-1089); $25 donation to the museum's Garden Fund.

The Written Word

***Global City Review* Readings**
Celebrating the journal's fall 2000 "Secrets" issue, several authors, includin Timothy Liu, Hettie Jones, Rache Hadas, Kimiko Hahn, Mary Morris, an Gwendolen Gross, read from recen work. • 12/5 at 7 P.M. Blue Heron Arts Center, 123 E. 24th St. (212-206-7485); $10, $ students.

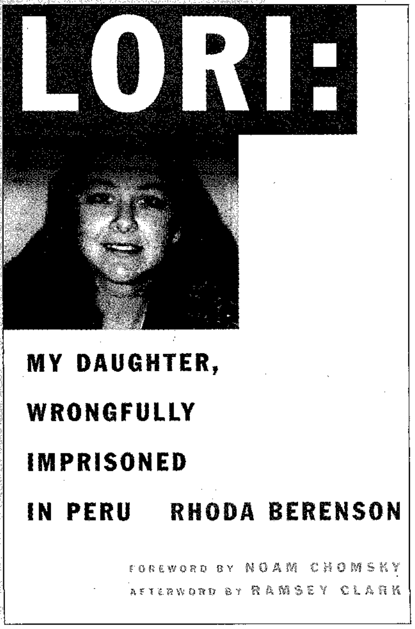
Rhoda Berenson
The author of *Lori: My Daughter, Wrongfully Imprisoned in Peru*, discusses and sign copies of the story of her family's five-year struggle to free her daughter, Lor Berenson, from a Peruvian prison. • 12/ at 7:30 P.M. Barnes & Noble, 2289 Broadway at 82nd St. (212-362-8835); free.

Jonathan Lethem at Gage & Tollner
The Museum of the City of New York' "Gotham Readers" series, this year titled "Gangs, Gangsters & Gangstas," presents the renowned author, wh reads from his detective novel, *Motherless Brooklyn*, at this landmarked gaslight-era antique of a restaurant. Brooklyn borough historian John Manbeck moderates a discussion afterward. • 12/6 at 6 P.M. Gage & Tollner, 372 Fulton St., Brooklyn (212-534-1672 to pre-register); $15 reading alone, $53 includes four-entrée complete dinner buffet.

In Print

A Mother's Mission

Last December, physics professor Rhoda Berenson took early retirement to write a book. But it's not the usual midlife career reassessment. Five years ago last week, her daughter Lori Berenson—a 26-year-old American human-rights activist in Peru—was arrested in Lima and sentenced by a hooded military court (without anything resembling due process) to life in prison for terrorism. Her mother's chronicle, **Lori: My Daughter, Wrongfully Imprisoned in Peru**, depicts not only the failings of Peru's justice system (under Alberto Fujimori, the U.S.-backed president who recently resigned amid scandal, there was no independent judiciary) but also the reluctance of the State Department and the U.S. media to press for her immediate release. Her military conviction was overturned in August, but on that same day—before she was even charged—her prosecutor announced that Lori would be sentenced to at least twenty years. "I went into detail on the military courts," Berenson says of her book, "but I'd have to write another one on the lack of due process in civilian trials. If you said to someone, so-and-so is getting a trial in China, or in Iran, they'd say, 'Well, it's not going to be fair.' But nobody realizes you have the same thing in Peru." She does add, however, that the key witness against Lori is said to have recanted his testimony, and that the prosecutor has asked for two extensions to gather more evidence. "Even if Lori ends up with a twenty-year sentence," her mother says, "the new testimony is going to just verify what we've been saying all along." Furthermore, the book may soon be translated and published in Peru, where the public largely believes Lori was justly convicted. "Clearly, the focus is to reach more people," she says, "but also to try to explain why Lori was there, who she is, in a way that you can't just do in sound bites. I'm hoping that people who think they know the story will read the book." Berenson meets her readers at Barnes & Noble on December 5. (See "The Written Word" for details.) B.K.


LORI:
MY DAUGHTER,
WRONGFULLY
IMPRISONED
IN PERU
RHODA BERENSON
FOREWORD BY NOAM CHOMSKY
AFTERWORD BY RAMSEY CLARK

reyten Breytenbach
he South African poet, essayist, painter, and activist—ho was jailed for seven years for fighting apartheid—ads from his book *The True Confessions of an Albino errorist*, joining readers from the faculty of the Writers udio, including founder Philip Schultz. A holiday arty follows. • 12/8 at 7 P.M. Eureka Joe's, 168 Fifth Ave., at 2nd St. (212-255-7075); free.

orie Graham and Charles Wright
he two famous and highly respected poets read from eir collections, as Dia Center's "Reading in Contemporary Poetry" series continues. • 12/9 at 4 P.M. Dia enter for the Arts, 548 W. 22nd St. (212-989-5566); $6, 3 students.

***he Great Gatsby* Concludes**
1 the final installment of Symphony Space's tripar-te complete rendition of the novel, William Hurt nd Mia Dillon are the last readers. • 12/11 at 8 P.M. ymphony Space, 2537 Broadway, at 95th St. (212-864-400); $20.

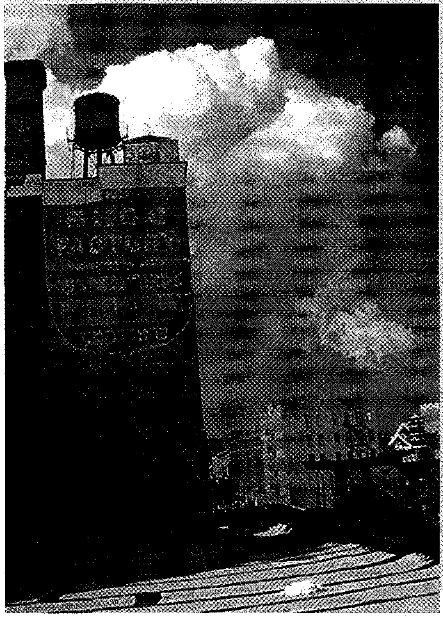
Music and Love in Nazi Germany"
Aartin Goldsmith, the host of NPR's *Performance Today*, reads from *The Inextinguishable Symphony: A True tory of Love and Music in Nazi Germany*, a memoir bout his parents—members of the 1930s Jewish Kulurbund orchestra who escaped Germany in 1941. ater in the evening, soprano Susan Boykin and pinist Miah Im perform works once played by the Kulurbund. • 12/12 at 6:30 P.M. The Jewish Museum, 1109 ifth Ave., at 92nd St. (212-243-3337); $16, $14 students nd seniors.

ric Bogosian
The mellowed monologist and playwright reads rom his debut novel, *Mall*, about five suburbanites vhose lives intersect during a violent mall hootout. • 12/12 at 7 P.M. Makor, 35 W. 67th St. (212-67-7800 to RSVP); free.

Opening

Signs of Another Time

Frank Jump has been photographing the sides of buildings for only three years, but the art he's helped expose often dates to the nineteenth century. Common city sights, the old billboards he records—for peanuts, embalmers, hansom cabs—are sometimes beautiful and sometimes banal but always worth a second look. Though Jump has had an extensive show at the New-York Historical Society, his best work has found a permanent home on the Web (www.frankjump.com). This week, some of his photos come to a neighborhood rich in both faded beauty and original art for the Williamsburg Art & Historical Center's **Fading Ad Campaign: The Brooklyn Signs 1870–1970** (including, pictured, one for a Jewish shoe factory in the neighborhood). Jump, who is HIV-positive and whose exhibit is part of the worldwide "Day Without Art," explains part of his motivation: "Like myself," he writes in his bio, "many of these images of fading advertisements have long outlived their expected lifespan." (See "Exhibits" for details.)



Special Events

Tours

"John Lennon's New York"
Around the twentieth anniversary of his death, a valking tour hits key spots in midtown and the Jpper West Side, including Carnegie Hall and—urprise—Strawberry Fields and the Dakota. • 12/9 nd 12/10 at noon. Call 212-465-3331 for reservations nd meeting place; $12.

Metropolitan Museum of Art Historic District
Though it's mostly visited for its cultural and artisic offerings, the Museum Mile also offers rich essons in history and architecture, as this tour of ormer mansions—now mostly used as museums, chools, and apartment houses—attests. • 12/9 at 1 .M. Meet at the corner of Fifth Ave. and 79th St. (732-70-5277); $10.

Benefits

Seventh Annual St. Nicholas' Day Celebration
AIDS Action International sponsors this eclectic conert and gift drive at the Cathedral of St. John the Divine. Though admission is free, those attending are asked to bring unwrapped holiday gifts for children, women, and men living with HIV or AIDS. Among the performers at New York's largest and most enlightened church are Lavender Light: Black and People of All Colors Lesbian and Gay Gospel Choir, the Chamber Choir of the New York City Gay Men's Chorus, and the three-piece band Dante. • 12/6 at 7 P.M. Cathedral of St. John the Divine, Amsterdam Ave. at 112th St. (212-633-1062).

American Ireland Fund Associates Benefit
The association, which aims to be the world's largest worldwide network of people of Irish ancestry (while working to support peace, culture, and education in Ireland north and south) hosts an annual holiday benefit full of cocktails and fellow Celts. • 12/7, 7–10 P.M. The Explorer's Club, 46 E. 70th St. (212-689-7600); $50.

SculptureCenter 2000 Gala
The gallery honors artist Alanna Heiss and awards its first SculptureCenter Prize for contemporary sculpture during a fund-raising evening of dining, drinks, dancing, and a live auction of sculptural furniture by well-known artists, architects, and designers. • 12/9, supper at 7 P.M., the rest at 9 P.M. The Museum of Television & Radio, 25 W. 52nd St. (212-879-3500); $85 without supper, otherwise $300-$500.

"A Party for Zoot"
The New School University's jazz program hosts a gala benefit concert for its John Haley "Zoot" Sims Scholarship Fund, featuring cocktails, dinner, and a jazz concert. • 12/10 at 6:30 P.M. The Jazz Standard, 116 E. 27th St. (212-229-5896, ext. 309); $200.

Exhibits

The Art of Renewal
The gallery exhibit—in which all objects are for sale—is named for Project Renewal's ongoing art class, a program designed specifically to teach homeless people how to profit from self-expression. All the paintings, sculpture, photography, and masks are by formerly homeless people enrolled in the program. • 12/5–12/17, 11 A.M.–6 P.M. daily. Malca Fine Art, 580 Broadway, suite 603 (212-966-8854); free.

"The Television Comedy of George Carlin"
A 90-minute screening package at the museum through early March includes original footage Carlin recorded for the show, in which he discusses his career and comments on famous clips like "Wonderful WINO Radio," "Seven Words You Can Never Use on Television," his HBO specials, and four decades' worth of TV guest appearances. Naturally, parental discretion is advised. • 12/8 through 3/4/01. The Museum of Television & Radio, 25 W. 52nd St. (212-621-6600); free with $6 admission.

"Fading Ad Campaign: The Brooklyn Signs"
Frank Jump's photographs of fading advertisements on buildings are all on the Internet, but a few are on display at a new Williamsburg art show. • 12/9–12/31, Sat.–Sun. noon to 6 P.M., Mon. by appt. The Williamsburg Art & Historical Center, 136 Broadway at Bedford Ave., Williamsburg, Brooklyn (718-486-7372); free.

Other Events

"Designer Arts" Sale
Due to its sheer size, the fifth annual sale will satisfy nearly all comers. Crafts and fine arts from more than 400 artists (ranging in price from $10 to

Game Week

HOME AWAY ▨

	Mon: 12/4	Tue: 12/5	Wed: 12/6	Thurs: 12/7	Fri: 12/8	Sat: 12/9	Sun: 12/10
GIANTS							PIT FOX 1 P.M.
JETS							▨ OAK ESPN 8:35 P.M.
KNICKS	LAC MSG 7:30 P.M.		▨ DAL MSG 8 P.M.	▨ SA MSG 8 P.M.		DEN METRO 7:30 P.M.	
NETS		▨ IND FSNY 7 P.M.	MIL FSNY 7:30 P.M.		PHO FSNY 7:30 P.M.		DAL MSG 7:30 P.M.
RANGERS			WAS METRO 7 P.M.		BUF MSG 7 P.M.	▨ BOS MSG 7 P.M.	
ISLANDERS			▨ FLA NY55 7:30 P.M.			ATL FSNY 7 P.M.	▨ PHI FSNY 7 P.M.
DEVILS		COL MSG 7:30 P.M.	▨ BUF TBA 7 P.M.			WAS FSNY 1 P.M.	

Photograph by Frank Jump.

SENIOR *Continued from page 119*

"He let me trash Princess Diana while her body was barely cold," says Hitchens. "At the time, that made people very upset."

"I wonder whether each of his jobs has brought out the best and the worst in him," says George Kalogerakis, a former *Spy* editor and a current contributor to this magazine. "At *Spy,* he used his wit to make it as funny as it was, but *Spy* also provided an outlet for his cruel streak. And if *Vanity Fair* allowed him to draw on his social graces, it's also indulged the side of him that, I think, always envied some of the people he enjoyed mocking."

Unfortunately, *Vanity Fair's* sweetest public triumph comes during one of the bitterest years Carter has ever had. Just when he should be savoring the moment, he's trying to conceal his anguish. "When you're the editor," he says, "people want you to be strong. Your children want you to be strong. Moping is an unattractive attribute in a man. So, you know, I'm like Jerry Lewis. I'm laughing on the outside and crying on the inside. It's been the toughest period of my life."

CARTER MET CYNTHIA Williamson, a paralegal at a midtown law firm, in 1982. She was 23 years old and positively lovely—she still is—with Helena Bonham Carter hair and a relaxed, porcelain demeanor. After knowing her for less than three weeks, Carter proposed at the Empire Diner. It was 3:30 in the morning. She first told him no.

"She thought I was drunk," he explains.

Was he?

"*Of course.* It was 3:30 in the morning."

By pretty much all accounts, they had a model marriage—a marriage so decent, in fact, that it deeply depressed many of their friends when they split.

What ended it? A not-very-unusual combination of things. Briefly, there was someone else—an employee—so people talked about it a lot; it seemed out of character for Carter. The papers showed surprising restraint. "Not a single gossip columnist asked him about the breakup of his marriage," marvels Liz Smith. "I just thought, 'If I write a word of this . . .' I could have written a lot. I had a ton of stuff."

Anna Wintour, the editor of *Vogue,* certainly never got that kind of white-glove treatment when her marriage went to pieces. Does Liz know why? "She's not friendly to people," she says. "I think maybe she has gotten a bum rap. But she had no—what do you want to call it?—bankable emotional love from people in general."

Though he may have been spared, Carter still admits that the recent turmoil in his private life has chastened him: He has second thoughts about having allowed his writers at *Vanity Fair* to delve into the infidelities of public figures, including Rudolph Giuliani's.

The past four months for Carter have been the toughest of his life. "Diane Von Furstenberg told me something that was very smart," he says. "She said that when a parent is with their child on their own, they connect with that child in a very different way. But it hasn't been liberating so far. I've just been quietly miserable."

Until recently, Carter was determined to lure his wife back to New York. Every day, he speaks to her on the phone. A few weekends ago, he took her and two of the children to see *The Music Man.*

But Cynthia has a new house in Beaufort now. The two youngest children are enrolled in school there, and the two eldest are away at boarding school. "She's happy down there," says Carter. "My children are happy. And, you know, what do I do? It's impossible to get back together when you're five states away. I'm resigned to the fact that this is the way it is."

He finds himself entertaining more. "I have a nice house," he notes. "I just discovered cooking. Nothing fussy. Brian McNally came over the other night—we were heading out to dinner—and he just thinks I've turned into a complete fag, like cooking and doing the laundry. So I made sure, just as he came in the door, to be rearranging the flowers, Martha Stewart–like."

But at this point in his life, it isn't Martha Stewart whom Carter brings to mind. It's Jay Gatsby. After all those fabulous evenings at Da Silvano, and after all those fine parties on Bank Street, Carter's friends shuffle away, sated and paired off, and he's left in the big house alone.

But for the first time, Carter also seems eager to connect to friends who've fallen by the way, particularly the old gang from *Spy.* "I think about them," he says. "I should correct it. I probably should. Don't know how, exactly, but I think it's probably more up to me than them."

Two weeks ago, Carter had a long, boozy dinner with Andersen. It was the first spirited, relaxed interaction they'd had in years. "The ground," says Jim Kelly, "has shifted under Graydon. "I wouldn't be surprised if it has caused him to stop, look around, and reevaluate what's important." ■

$20,000) will be arrayed for two consecuti weekends, conveniently timed for urgent—though not yet panicked—holiday shopping. 12/8–12/10 and 12/15–12/17; Fri. 4–8 P.M., Sat. A.M.–7 P.M., Sun. noon–6 P.M. The 69th Regiment A mory, Lexington Ave. at 26th St. (800-660-1045 $7.

Hanukkah Arts Festival and Crafts Fair

The congregation sponsors its twentieth annu festival, New York's longest-running show Jewish arts and hand-crafted Judaica. The Satu day-night opening includes music, hors d'oeu vres, wine, and dessert, while Sunday featur family activities, the highlight being a 12:30 P. performance of the children's Hanukkah mus cal *The Odd Potato.* • Opening, 12/9, 8–11 P. $12.50. Festival, 12/10, noon–5 P.M., $7 includin show and activities, $5 fair alone. Congregation A sche Chesed, 251 W. 100 St. (212-580-0099).

Sports

MAC Youth Development Indoor Track Mee

The Metropolitan Athletic Congress hosts an other Friday-night meet for youths of sever age groups. Visit the MAC's Website, www.mac track.org, for scheduled events, fees, and yout categories. • 12/8 at 6 P.M., Armory Track and Fiel Center, 216 Fort Washington Ave., at 186th St. (212 227-0071).

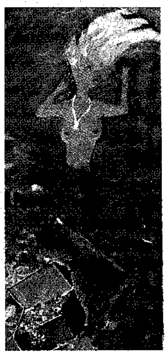
Joe Kleinerman 10K

The New York Road Runners Club hosts thi annual 6.2-mile run through Central Park i honor of one of its founding members. Starts a East Drive at 93rd St., looping the park and finishing at 97th St. Numbers and long-sleeve T-shirts may be picked up at the NYRRC, 9 Eas 89th St., 12/7–12/8 from noon to 7 P.M.; 12/ from 11:30 A.M. to 4:30 P.M.; or on race day fro 8 to 9 A.M. Prizes awarded in several age groups NYRRC members only Visit the club's Website www.nyrrc.org, to register or for more information. • 12/2 at 9:30 A.M. (212-860-4455).

Opening

It's a Living

Though the term "Outsider Art" migh more readily evoke backwoods hermit carving elaborate garden gnomes, certainly applies to the fruitful effort of Project Renewal. The organization' ongoing art program, "The Art of Renewal," teaches homeless artists (now artists-in-residence) to express themselves for self-improvement and profit. Their paintings, sculpture, masks, and photography (including *Mermaid With Treasure,* above, by Dea Oliver) are on view—and on sale—fro December 5 through 17 in **The Art o Renewal,** a gallery exhibit at Malca Fine Art. (See "Special Events" for details.)



Photograph courtesy of Project Renewal.

Kids

Edited by Susan Avery

Children's Events

Kaleidoscope

We New Yorkers want things big, but the folks at Ringling Bros. are betting that we'll embrace a one-ring circus under a tent in Bryant Park. Blending contemporary theater with classic circus antics, Kaleidoscape features award-winning clowns, envy-producing acrobats, a spitball juggler, and a set of human golden statues that perform Herculean feats. A reception with the performers begins an hour before showtime. (To up the circus ante, check out the holiday window display around the corner at Lord & Taylor on 39th and Fifth.) • Through 12/31; Sixth Ave. bet. 40th and 42nd Sts. (877-9-BARNUM); $20–$75. Couch seating is also available.

The Competition's A Circus

Circus Oz, the Australian troupe with a rock-and-roll edge, is also in town. True to their reputation as edgy daredevils, this roguish band shoots an entire orchestra into outer space, hula hoops into a swirl of flames, and does a 100-yard dash across the ceiling. When they're not flying around, the versatile group joins the band and plays along. • New Victory Theater, through 1/14/01; 209 W. 42nd St. (212-239-6200); $10–$35.

Old Faithful Circus

What started out back in 1977 in Battery Park City has become a veritable New York institution. The Big Apple Circus at Lincoln Center includes traditional acts: an equestrian display, trapeze swinging, speed-juggling, contortionism, clowns, a dog act, and a magic show. It's a not-for-profit venture, so proceeds go to performances of the Big Apple Circus Clown Care Unit, a group of professional circus people who perform at pediatric hospitals, and other places around the country. • Now through 1/7/01; at Damrosch Park at Lincoln Center, 62nd St. bet. Broadway and Amsterdam (800-922-3772); $12–$62.

Running Away With the Circus . . . to Long Island

So with all this circus stuff out there, those kids who are considering a career with the Greatest Show on Earth will want to check out the National Circus Project at the Nassau County Museum of Art. Using circus skills to promote physical fitness, youngsters can learn juggling, plate-spinning, balancing, and more. • 12/9 at 10 A.M.; One Museum Dr., Roslyn Harbor, Long Island (516-484-9338); $20 includes one adult and one child.

New York's Olden Days

In his new book, *The Saturday Kid,* cartoonist Ed Sorel revisits New York in the glory days of the 1930s through the eyes of a bullied young boy. Sorrel will present a slide show of his life's work and read a passage from the book at Borders Books and Music. He's also expected to do some on-the-spot caricatures. • 12/9, from 2 to 4 P.M.; 5 World Trade Center (212-839-8049); free.

Festival of Lights, via Jazz

Celebrate Hanukkah with Israeli-born violinist Miri Ben-Ari and her jazz quartet at the Brooklyn Children's Museum. Ben-Ari recently released a dance single, "Peace in the Middle East," and has performed with Mariah Carey, Seal, and Luther Vandross.• 12/10 at 2:30 P.M.; 145 Brooklyn Ave. (718-735-4400); $4 suggested admission.

Central Park Lights Up

The only Christmas-tree lighting in Central Park happens at the Charles A. Dana Discovery Center. Kids can make ornaments from nature, decorate the tree, and groove on live music.• 12/7, from 4:30 to 6:30 P.M.; 110th St., near Fifth Ave. (212-860-1370); free.

Crafty Business

Get your child into the idea of hand-crafting gifts. The Central Park Conservancy offers two options, furniture-building and candle-making. • Both classes are 12/9, from 1 to 2:30 P.M.; furniture-building is at the Henry Luce Observatory at Belvedere Castle, mid-park at 79th St. (212-772-0210); candle-making is at the Charles A. Dana Discovery Center, 110th St. near Fifth Ave. (212-860-1370); free.

Lyle, Lyle Crocodile

A crocodile in a bathtub eating Turkish caviar? Join Lyle on his quest to reunite with his mother in this musical based on the books *The House on East 88th Street* and *Lyle Finds His Mother.* Author Bernard Waber combined his talent as an illustrator and his love for animals to create this lovable character more than three decades ago. • 12/10 at 2 P.M.; at the Brooklyn Center for the Performing Arts, Walt Whitman Theatre at Brooklyn College, one block east of the junction at Flatbush and Nostrand Aves. (718-951-4500); $10.

The Yorkville Nutcracker

Choreographer Francis Patrelle places Tchaikovsky's *Nutcracker* at Gracie Mansion on a snowy Christmas Eve in 1895. Central Park, the Dakota, and the New York Botanical Garden make appearances, along with several New York historical figures. • 12/8 at 7 P.M., 12/9 at 1 P.M. and 7 P.M., 12/10 at 1 P.M. and 6 P.M.; at the Kaye Playhouse at Hunter College, 695 Park Ave., at 68th St. (212-772-4448); $35.

Happening

With This Ring

I belong to a circus family—of spectators, not performers. We haven't missed an annual visit in generations. That said, when **Barnum's Kaleidoscope** came to Bryant Park, we went, arms crossed, to see what could possibly rival the Madison Square Garden spectacular that holds our loyalty. Surprisingly, it didn't take us long to be wowed. The reception tent is a party in itself, where a live band plays and performers offer sneak previews. One clown took someone's glass of wine through a balancing act. A group of sparkly-leotarded acrobats grabbed kids for airborne demos. A Moroccan gymnast with a Greek-god physique struck a few *Thinker*-type poses, then told me I was cute. Even the salespeople at the T-shirt booth were juggling. At showtime, all this schmoozing had an extraordinary payoff: the performers felt like personal friends. "There's Sylvia," squealed my kindergartner, now on a first-name basis with a hardbodied blond trapeze siren (pictured) whom I passive-aggressively referred to as Tinkerbell. A one-ring tent where all of the red-velvet seats (and couches) provide great views—many acts venture into the audience, including two segments that pull several adults right into the ring—makes the show somehow more special than the grandiosity that an elephants-and-cannonball-men show delivers. Aside from appreciating the obvious death-defying stuff and the guy who juggles a bunch of ping-pong balls 30 feet in the air with his mouth, kids also focus on the four shadowboxes around the tent that give off awesome silhouettes of high-wire acts. And don't rush out when it's all over. Kaleidoscape allows the little ones to come into the ring and collect falling confetti and streamers. Best of all, they can remeet the performers back in the lobby. Now, where'd that Moroccan guy go? (See "Children's Events.") S.A.

Photograph courtesy of Barnum's Kaleidoscope.

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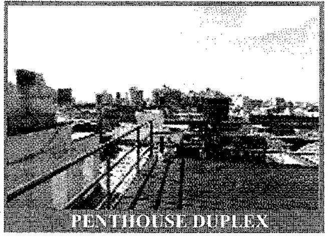

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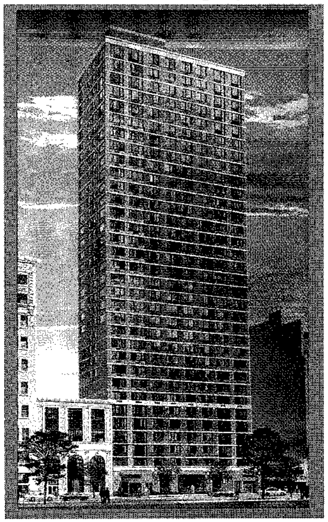

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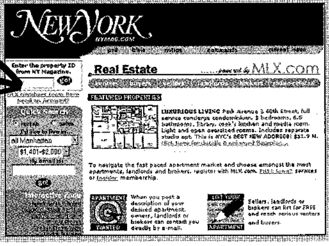

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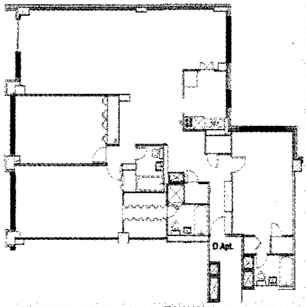

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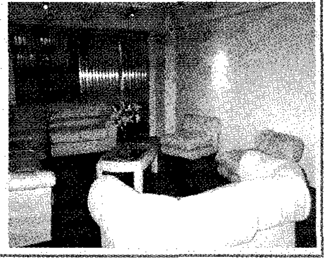

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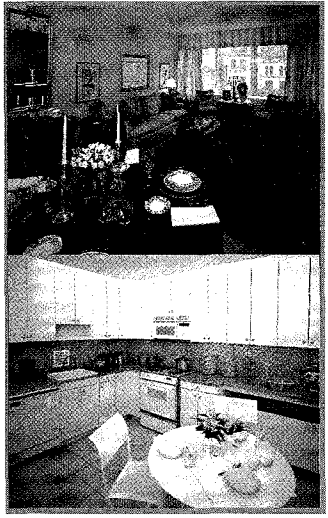

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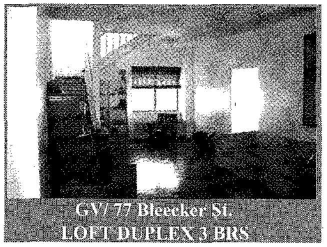

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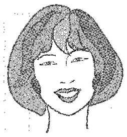

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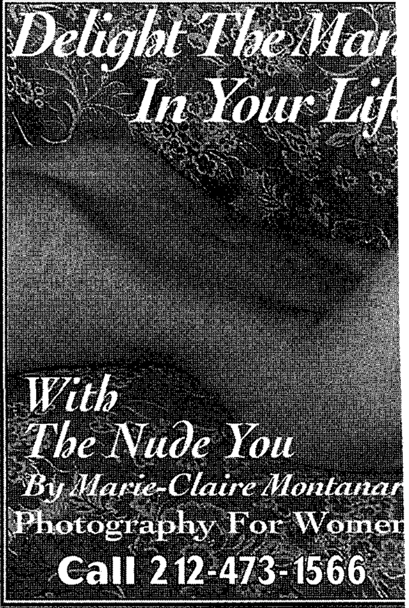

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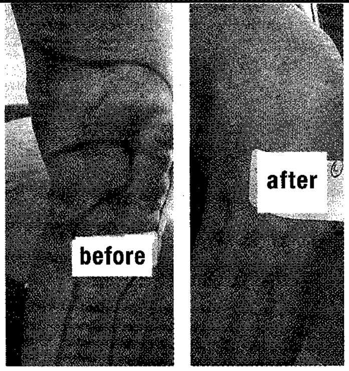

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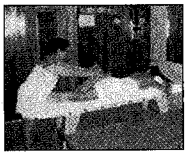

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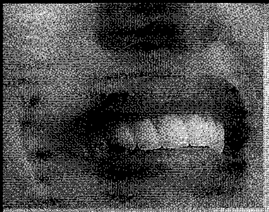

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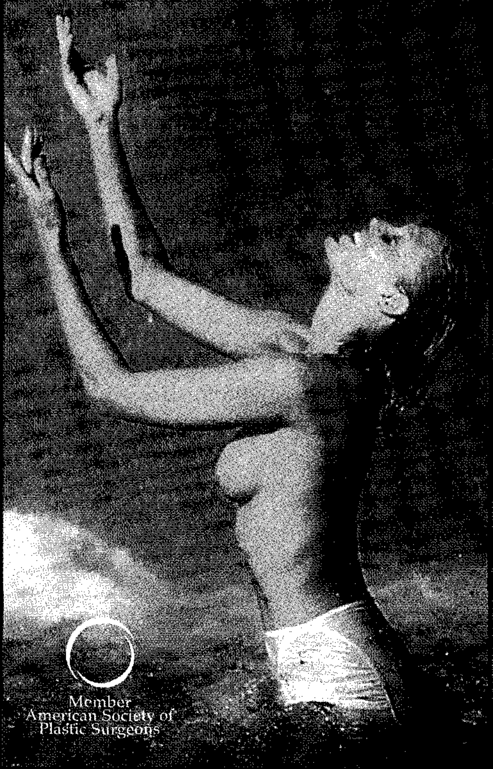

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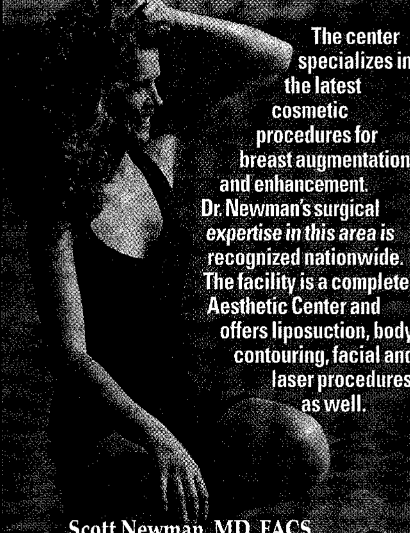

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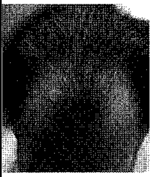

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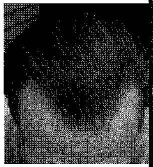

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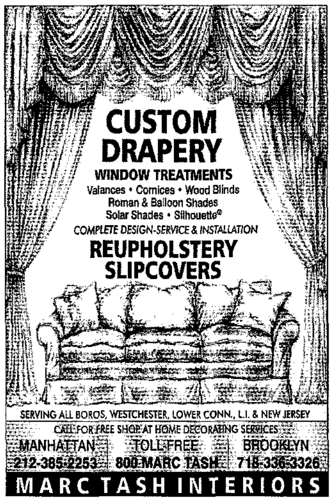

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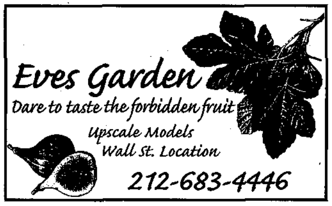

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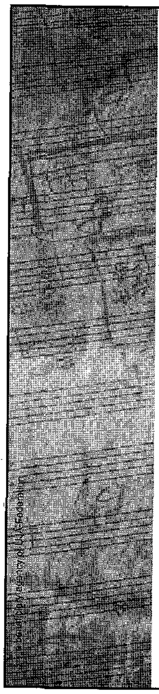

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by Antonin Dvořák
performed by
The American Symphony Orchestra
Leon Botstein, conductor

Alice Tully Hall, Lincoln Center, 65th Street and Broadway
December 14, 2000 8 pm

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$100 Concert and pre-concert buffet dinner
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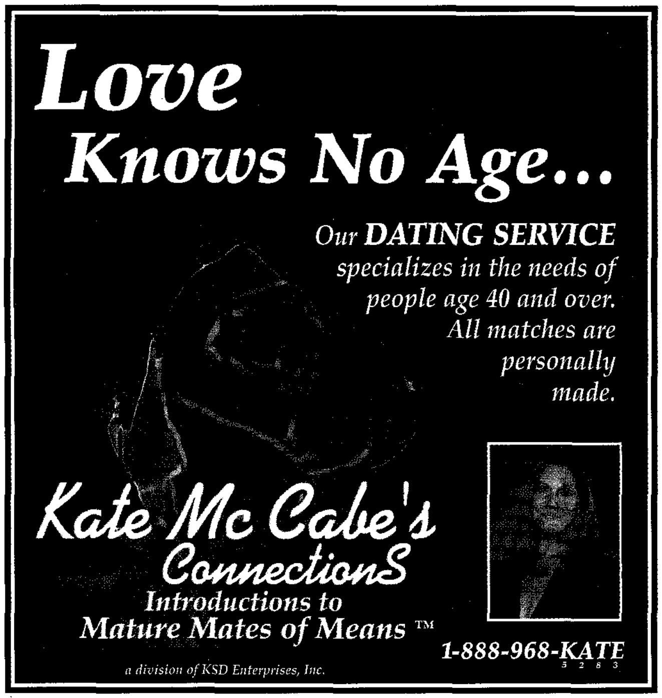

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Seeking Latina—Single white male, successful entrepreneur, 40, 5'7", athletic, spend weekends in NY, looking for attractive female, 25-40, for dining, dancing, shows, possible long term relationship. Kids okay. Photo. 6015 ✉

Strikingly Good-Looking Guy—32, 6'1", Billy Zane type, sharp, unusually successful, Jewish, nonreligious. If you're a 5'5" plus, normal, skinny, witty, stylish and independent young woman who can keep a secret how we met, don't be shy - you'll be surprised. Full-length photo and note - will exchange. 6003 ✉

Passionate About Living And Laughing?—Fun, vibrant, intelligent, single Jewish female, 37, 5'3", thin, athletic, beautiful, successful (Ivy MBA) with great laugh, class, creativity, balanced life and down-to-earth values. Offers and values kindness, an adventurous soul, mutual respect, sincerity and silliness. Passions include traveling, the outdoors (biking, skiing, tennis), cooking, dancing, ideas, photography, music. Seeking equally warm, kind, very intelligent, fun, accomplished, multifaceted, wonderful single Jewish man, to 47, for friendship, romance and family. Note/photo (appreciated). 5975 ✉☎

Gay, Good-Looking, In-Shape—60, gentleman, accomplished, stylish, affluent, 5'11", 175 lbs - interested in arts, travel, gardens, country/city life style. Seeks sensitive, bright, creative younger counterpart for serious exclusive relationship. Photo essential. 5993 ✉

Black, Cultured—College-educated female seeks single black male, 33-40, for monogamous relationship. Photo. 6013 ✉

Hairy Women Are Beautiful—Very intelligent white male, 46, seeks female friend/lover, 20s-50s, with at least hairy forearms. Note/phone/photo. 5996 ✉

Brainy, Slim Female Sought—By handsome, easygoing, kind, highly educated research company VP, 5'11", trim, 42, Jewish. 6007 ✉☎

"Annie Hall" All Grown Up—Endeavoring to meet a man, 50s, who lives in NYC, is Jewish, erudite, virile. 6018 ✉☎

Entrepreneurial Woman—40s, seeks entrepreneurial man for partner in business and partner in life! Must want to start a family and have children now! Values family and education. Let's spend the holidays together! Photo, curriculum vitae, e-mail address, home, office and cell phone numbers to: POB 1787, NY, NY 10150. WorldEquities@aol.com 6010 ✉☎

True Exotic Beauty—Sexy with class, Jewish, nonreligious, self-made, successful. Seeks attractive, charming, accomplished, very successful gentleman, 40 plus. Note/photo. 5980 ✉☎

Romance For The Holidays—6', 39, handsome, fit, bright, Ivy-educated, down-to-earth investment banker who is affectionate, warm and caring, seeks smart, pretty, sexy, playful and uninhibited, (212) woman with a heart of gold, to ring in the new year with. Letter/phone/photo. 6000 ✉

LI Funny Lady—Outgoing, fit, warm, single Jewish female, 29, seeks professional Jewish male, 29-36, to share love of movies, cultural events and animals. Open mind and good sense of humor important. Note/photo. 5973 ✉☎

Striking, European Woman—Artist, 45 seeks kind, sensual, fascinating, insightful, humble man (43-53) to love and explore life with. Photo. 6017 ✉

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A WRITTEN RESPONSE
Here's How:

STRICTLY PERSONALS
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P.O. Box 4600
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Jerry Maguire—38, Jewish, 6'1" athletic, successful, romantic, humorou guy - enjoys movies, shopping, trave and sports. Seeks single white female, 28-40, similar interests, for long-term relationship. Photo/note. E-mail: jerrymaguireinnj@aol.com 5974 ✉☎

Gay Man, 35—Seeks soul mate, monogamy, city life experience and domesticity. Manhattan and photo musts. 5972 ✉

Sensitive, Very Handsome—Extremel physically fit, athletic, professional, financially secure, young 53, look late 30s, 5'10", blond/blue, Jewish, sophisticated, articulate, religion not important You are under 50, attractive, very slim intelligent and sensitive. Note/recen photo; will exchange. 6008 ✉

Still Searching For You—Male, 46 6'2 1/2", 195 lbs, blue eyes, browr hair, balding, nonsmoker, nondrinker, works out daily. Passion for hiking Loves long walks, kayaking, outdoors, sightseeing. Hopeless romantic. Honest, loyal, devoted, loving. Good shopping buddy. Long Islander. Finds romance in everything. Seeks attractive, slim, honest, loving, romantic woman. Nonsmoker, whc enjoys working out, would love hiking, long walks, outdoors, romantic movies, amusement parks, travel, holding hands, cuddling, decorating for the holidays, baking holiday cookies or watching the snow fall. For committed relationship and marriage. Long Islander a plus. Letter, photo, phone. Sincere, honest replies only, please. 6012 ✉

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Vants To Be Someone's Sweetie—9, sexy, beautiful and intelligent, ith long, wavy blond hair, thin and -shape. Seeks intelligent, kind and mbitious best friend for forever romance. ust be Jewish male, 30-39. 5970 ✉ ☎

ttractive 65-Year-Old—Retired uidance counselor - enjoys cultural ctivities and intellectual pursuits. own-to-earth, sensitive, with good ommunication skills and a good sense f humor. Seeks friendship and romance ith a woman, 50-62, who shares similar ualities. Photo/phone appreciated. 5976✉

eeking Hairy Woman—This single hite male - 42-year-old, handsome pro-essional, financially secure, well-traveled, ho enjoys the best that life has to offer, eeks a single female, 30s-40s, who is atural-looking, with extensive body hair. eeking a partner to share new adven-ures, traveling and possible long-term elationship. Photo/note/phone. 5979 ✉

lond Beauty—Editor, 41, seeks secure hristian man. 5982 ✉☎

ay Male, Mid 50s—Looking forward o sharing the holidays and more with a nan of substance and integrity. Note/ hone number. 5994 ✉

Seriously Pretty—Divorced Jewish female, accomplished, intelligent and playful. I'm the woman you'd want to mother your children, the lover you'd want to reciprocate your ardor, the companion you'd want on lazy mornings to chat about Shakespeare's problem plays or why some women hate Hillary, the friend you'd want beside you at the Alamo. Slender and tall, looks great in Max Mara. Seeking Jewish male equivalent, 40-55. Note/photo/phone, please. 5985 ✉

Greek-American Princess—Tall, beauti-ful, educated and 28, loves theater and restaurants. Seeking my male counterpart. Photo a must; will reciprocate. 5986 ✉

North By Northwest—In nearby suburb, handsome MD, 47, athletic, curious, metaphysical and physical. Adroit with psyches or Nikes. Seeks very attractive, nteresting woman. Note/photo. 5978 ✉

Handsome Judge—60, Jewish, athletic, artistic and cultured, seeks pretty, slim pro-fessional, 40s, with similar qualities and nterests, for serious relationship. 5983✉☎

Good-Looking Jewish Male—Late 50s, 5', enjoys theater, movies, home cooking and dining out. Seeks a woman for long-term relationship. Nonsmoker. Photo a must. 5891 ✉

Super Senior Special—Let's move on together into the next millennium! Are you a 60s gentleman? Interests: travel, bridge, golf - particularly travel. Please be fit, educated and financially independent. I'm a widowed nifty sixty lady!!! 5999 ✉

Millennium Starburst—Fun, adventurous, smart, curious, romantic woman in early 40s, who has it all together. Loves travel, ocean, city, staying fit, cycling, dancing, opera and anything she's never tried before. If you are a man of similar passion and interests, please respond. 6011 ✉ ☎

Make My Dream Come True—Vivacious, romantic redhead, 5'2", Jewish - not religious, seeks soul mate, 55-68, to share Lincoln Center, theater, nonsmoker, physically fit. Loves traveling. Hobby - photography. 5992 ✉☎

Gracious, Petite Designer, 40s—Inclined to tempt fate. Born in Europe, journey the world in pursuit of adventure and wisdom - found some. Would like to travel farther in good company. Greatly inspired by compassion, tenacity, mindfulness, humor. Captivated by storytelling, anything symphonic fortissimo, and, yes, hoary chestnuts. Photo, please. 6001 ✉

Irish Apply—Handsome, financially and emotionally secure, very fun, early 50s, attorney seeks thin, beautiful Irish woman, 30-39, for romance, marriage and family. Photo/phone for reply. 6014 ✉

Charming European Lady—50, red hair, blue eyes, slim, financially independent, warmhearted, laughter-loving, seeking centered, warm, accomplished man with integrity and style, to share beauty of the world. 5997 ✉

Very Pretty PhD Psychotherapist—Sexy blond, 5'5", slim, seeking Jewish, successful, presentable mensch, 58-65, for serious commitment. Note/photo. 5981✉

Attractive Blond Widow—50s, grown children, seeks a successful Jewish gentleman for travel/shows/companion. 5971 ✉

Striking Brunette—Beautiful New Yorker, soft, warm and sensual yet successful and independent - loves foreign travel, dining, film, fitness and weekend getaways to the beach and country. Interested in spiritual and personal growth. Looking for a loving professional man, 42-55, interested in a long-term relationship. Note/photo/phone. 6002✉☎

Marrakesh, Mozart, Monet—Inspire this pretty arts professional, lapsed musician, baggage-free world traveler. Seeks bright professional man, 48-62, for Bach and beyond. Photo/note. 5988 ✉

Sophisticated Caribbean Woman—Former fashion model, world-traveled, well-informed, fun-loving and affectionate. I am black, slim, elegant, 57 (look early 40s), 5'8 1/2" and in perfect health. I'm a Manhattan resident who enjoys all forms of the arts, stimulating conversations, cooking, dancing, hiking, etc. I seek a tall, sincere man of substance, over 55, who is ready for a real woman and a romantic relationship based on mutual love and respect. 6006 ✉☎

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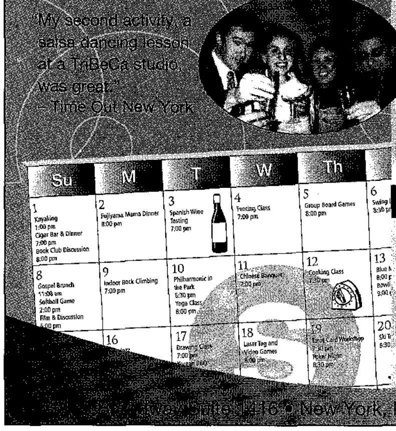
Single Jewish Female—36, 5'4", slender, professional, seeks single Jewish male, 35-42, nonsmoking, professional, for long-term relationship. Note/photo/phone. 5977 ✉

Passionate/Best Friend—Loving, exciting, one-woman-man, tall, thin, good-looking, 41, adventurous, Jewish, but not too religious, searching for one 28-32 year, gorgeous, sexy counterpart who likes skiing, beaches, concerts, travel, night life and also loves to stay in for cozy nights. Must become best friend and hold hands forever. Photo required. 6016 ✉

Seeking Mr. Right"stein"—I'm a striking, green-eyed, single Jewish female exec, 41, 5'4", slender, vibrant, fun, intelligent. You're 40-49, sincere, accomplished, educated professional with integrity, who believes the best is yet to be. 5989 ✉☎

Suddenly Seventy—Still witty, pretty professional, theater and music-loving woman seeks her final 70ish match. 5998✉

Very Pretty, Strawberry Blond Chick—37, seeks her one-in-a-million male Big Bird, 35-50, who's warm, kind and has integrity. Let's talk. Photo, please. 5995 ✉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3 Spanish Wine Tasting 7:00 pm
4 Fencing Class 7:00 pm
5 Group Board Games 8:00 pm
8 Gospel Brunch 11:00 am Softball Game 2:00 pm Film & Discussion 5:00 pm
9 Indoor Rock Climbing 7:00 pm
10 Philharmonic in the Park 6:30 pm Yoga Class 8:00 pm
11 Chinese Banquet 7:00 pm
12 Cooking Class 7:30 pm
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17 Drawing Class 7:00 pm
18 Laser Tag and Video Games 8:00 pm
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Beautiful Blue-Eyed Blond—Successful, exciting, amusing gal. Hosted cable TV show. Seeks attractive gentleman, 58 plus, who has it all. Bio/photo/phone. 5991 ✉☎

High-Class Young Lady—5'8", regally beautiful, educated, model, passionate, moral, seeks handsome and successful man for relationship. 6005 ✉ ☎

Attractive Artist—Blue eyes, dark hair, 5'7", good sense of humor, loves music. Seeks classy man, 35-45, handsome inside and out - like the arts, witty, wise and well-built.

Best Friends First—I am very generous, confident, tall, bright, very athletic, Jewish, mid 40s, very handsome, very young-looking, culturally aware, fun-loving, great future husband and father. You are Jewish (and know it), 33-40, bright, thin and very good-looking, exceptionally sweet, cute and affectionate, occasionally shy, with great legs (for sports, short skirts), fun(ny), a great future mom, and down-to-earth. I love the Caribbean, kids (have none), sports, cultural events and films - share them with me. Great sense of humor and photo essential. 5984 ✉

Great Jewish Guy—Handsome, easy-going attorney, 48, 5'8", slim, good sense of humor, many interests, seeks slim Jewish female, 33-45, for love, marriage and family. Photo. 5990 ✉☎

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Vivacious, Attractive—Independen woman, looking for sincere, caring Jewis man, 54-63, for long term relationshi Flowergirl661@aol.com 6004 ✉ ☎

Haven't Met The—60 year old woma you instantly connect with? I'm ver attractive, slim, warm, interesting I want to meet an educated and good man 65-70. Note/recent photo please. 6019✉☎

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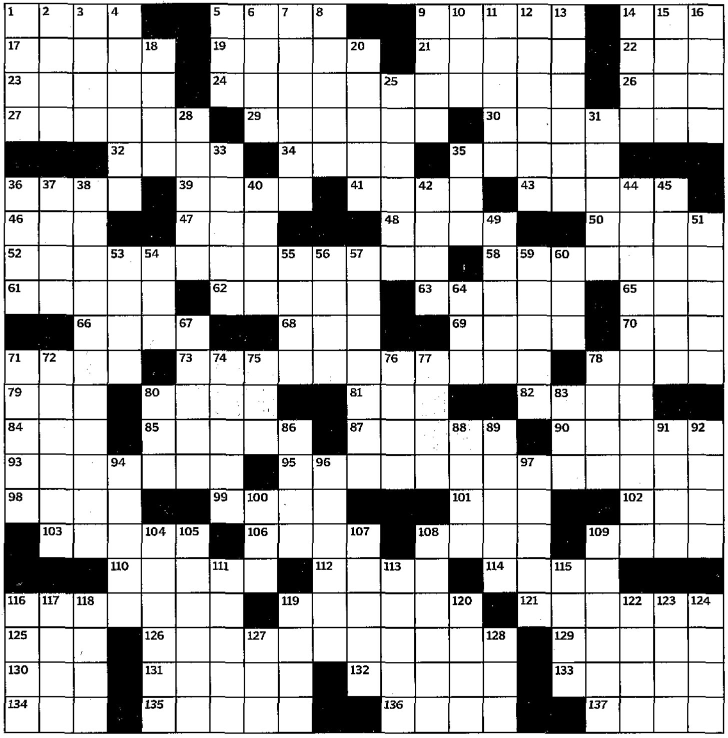

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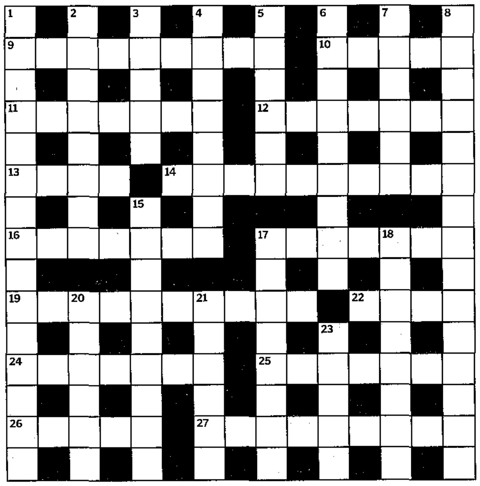
45 First words of a presidential march
49 Wax dramatic
51 Dutch genre painter
53 Popeye's greeting
54 A Beatty
55 Gusto
56 Spumante province
57 Photographers
59 —— off (intermittently)
60 Above: poetic
64 Recipe amt.
67 More or less
71 Cowboys' concerns
72 Bay windows
74 Takes a cab
75 "—— Had a Hammer"
76 Between hic and hoc, in Latin class
77 Northern capital
78 False witness
80 Recyclable item
83 Channel 7, in N.Y.
86 Face-makeup hue
88 Humor-columnist Bombeck
89 Designated dates for attacks
91 Biblical twin
92 Boutique
94 Cough up
96 Preoccupy compulsively
97 Detroit dud of the '50s
100 Angled annex
104 Rouse from sleep
105 Money, slangily
107 Spaniard's lyre
108 Reverberate again
109 Least busy
111 Linda of "The Allergist's Wife"
113 Cars from Sweden
115 Emperor before Galba
116 Shoe salesman's question
117 Algae extract
118 Opposite of yep
119 —— the kill
120 Uris or Spinks
122 Voice below soprano
123 Hammer's target
124 Half a tetrad
127 Polar abundance
128 Jan.–Dec. periods

The 'Guardian' Crossword Set by Janus



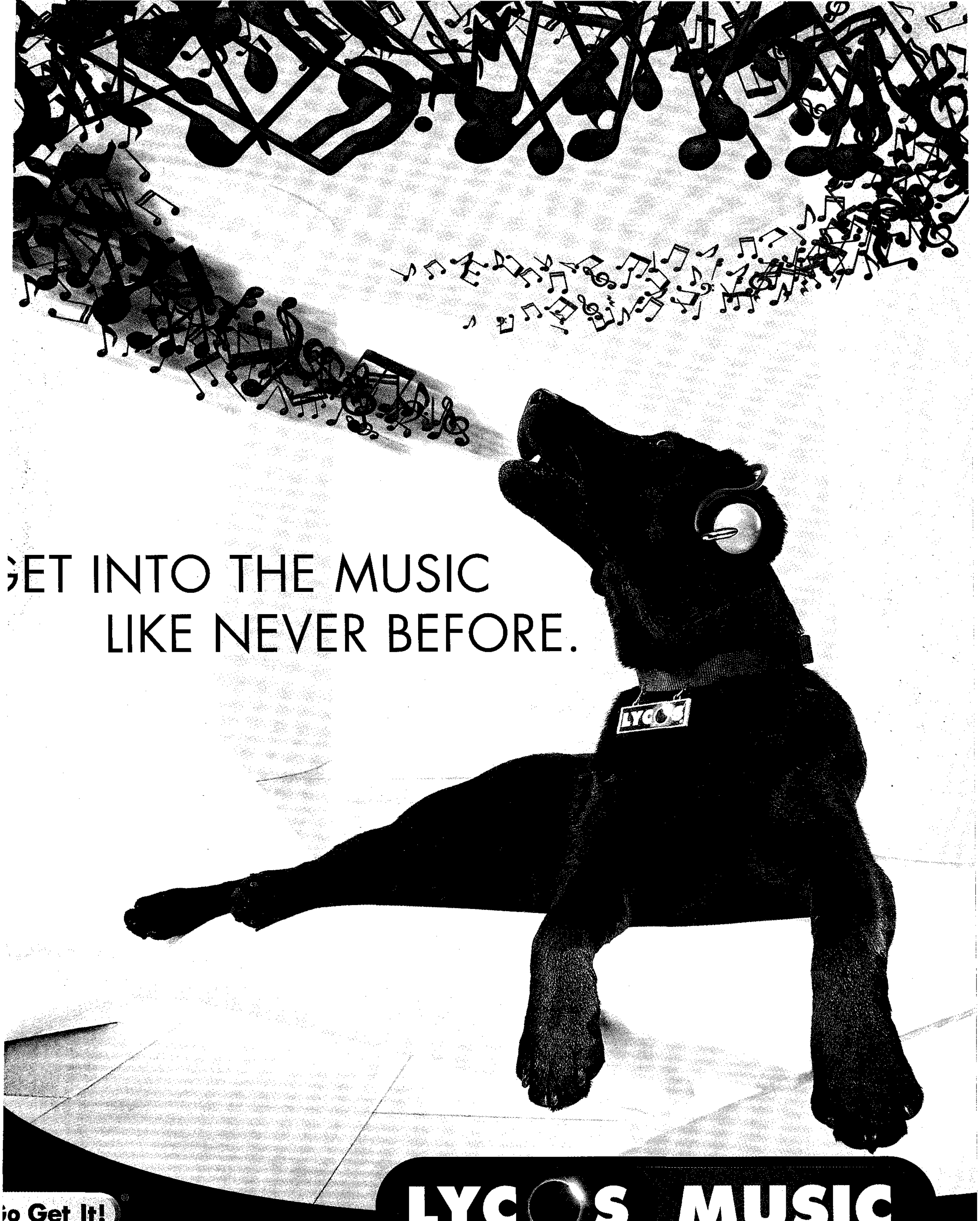
ACROSS

9 Collection for tender Conservative? (9)
10 Some woman in therapy having one over the eight perhaps. (5)
11 Head teacher gives out: "Parts of the body." (7)
12 It provides stability to see Labour returned finally. (7)
13 Cross over entrance. (4)
14 He wrote about unusual blue willow. (4,6)
16 Speaks indistinctly so puts total in writing. (7)
17 Ship's barber? (7)
19 Life of luxury in Alpine benefice, for example. (4,6)
22 Novice involved in mishap in sacred river. (4)
24 Support for worm turning over to rest perhaps. (7)
25 Artist forced to lie about rejected work. (7)
26 Custom, for example, returning to America. (5)
27 Gives permission to go to Lancaster for gloves. (9)

DOWN

1 Athlete's dash in unexpected event. (4,4,3,4)
2 Branch making bad fire? (8)
3 Credit press with childish complaint. (5)
4 A shilling remains for ropes. (8)
5 Instrument said to be an emblem. (6)
6 Continent accepting new angle on painlessness. (9)
7 Bring on as a consequence of measure to follow. (6)
8 Talks on value of hot water at stately home. (10,5)
15 Truths one found in actual site possibly. (9)
17 Explain exact Tory lead. (8)
18 Suitable Christmas present for traffic policeman? (8)
20 Where in Palestine soldier takes first place. (6)
21 Five revolutionaries proceed to the Amazon. (6)
23 Some have stayed for the match. (5)

Solutions to last week's puzzles appear on page 115.



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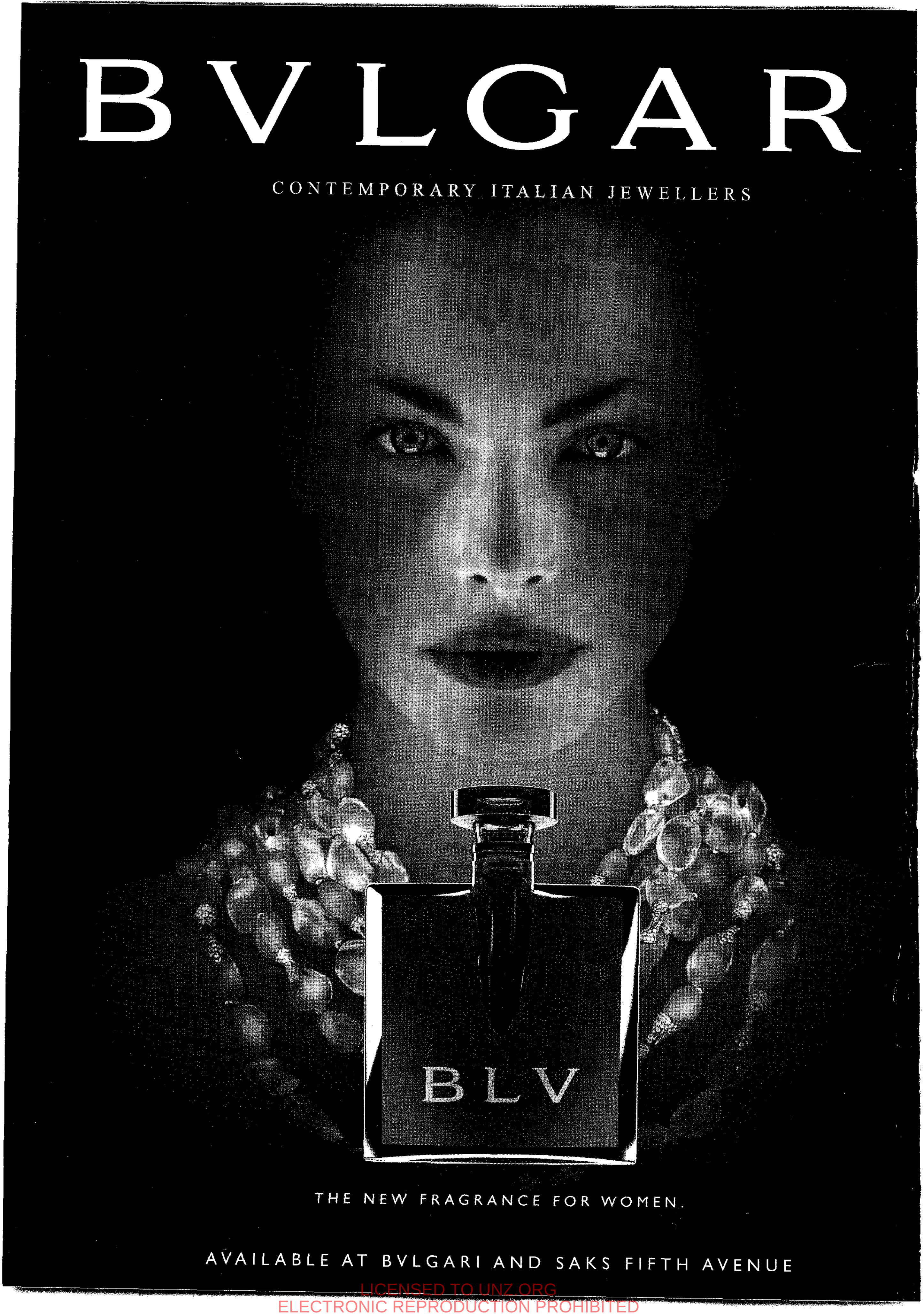
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